Exhaustive & Critical Notes

ON

# FAR FROM THE MADDING CROWD

by

**Three Master Minds**

O. BANNERJEE O. P. MOHAN
N. C. KANWAR

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CRITICAL, COMPLETE & EXHAUSTIVE NOTES

ON

# HARDY'S

# FAR FROM THE MADDING CROWD

## INTRODUCTION

### THE NOVELIST : HIS WORKS AND ART

(Questions in bold types are important ; those marked with an asterisk (*) are intended for brilliant and advanced students. Questions with asterisk as well as those in bold type are Indispensable. **They must be read by** all classes of students.)

***Q. 1. Write a short note on the life and works of Thomas Hardy.**

**Ans.** Thomas Hardy, one of the greatest novelists of the 19th century, and the greatest of the 20th, was born on June 2, 1840, at Upper Bockhampton near Dorchester, of humble parentage, *in a pastoral environment.* His education ended in a grammar school of the locality. Very early in life he had to enter the arena of life fighting its strenuous struggles. In 1856 he was articled to John Hicks, an ecclesiastical (=religious, church) architect, and in course of time he proved to be an adept in his new art. His education in the architectural craft stood him in good stead, as it ultimately moulded his literary art, exerting a creative and disciplinary influence on all he wrote. Our new architect was made up of other than ordinary stuff ; and while engaged in his daily avocation Hardy did not forget to pay court to the literary Muse. He studied the classical masters voraciously and the Bible comprehensively, and began to compose verses as early as 1859. He had also the opportunity of studying the country and country-life at first-hand ; and we have abundant evidence of his first-hand knowledge in his pages,

especially in Chaps. IX, XVIII and XXII of *Far from the Madding Crowd.* In 1860 Hardy went to London and joined the Modern Gothic school of Painting under the famous architect and painter, Sir Arthur Bloomfield. During his spare time he used to attend the modern language classes in London. In 1863 his essay on Coloured Brick and Terra Cotta Architecture won him the prize and medal of the Institute of British Architects. This was followed by his obtaining Sir W. Tate's Prize for architectural design.

Hitherto an irregular student of literature and a writer of verses, Hardy now entered on a literary career in right earnest. In 1865 he anonymously contributed a literary article to **Chambers' Magazine**, and then submitted the first manuscript of his novel to George Meredith. It met with an adverse comment. With the docile spirit of a real learner, he submitted to the superior judgment of George Meredith and *withheld the first off-spring of his brain from publication. His first novel* '**Desperate Remedies**' *appeared in 1871.* It was not approved by public, but its merits were recognised by the confident, and it was followed by under *The Greenwood Tree* (*1872*), a novel dealing with rural life in a vigorously fresh style. In 1873 appeared A pair of Blue Eyes, a novel with tragic import. It showed his great mastery over art. It was succeeded by *Far from the Madding Crowd* which at first appeared serially in the **Cornhill Magazine.** Henceforward novels followed novels, till the last one appeared in 1895. This was *Jude the Obscure.* It met with adverse criticism of the public at large ; and Hardy retired from the field of novel altogether and took to verses again In 1898 appeared his *Wessex Poems*, followed by *Poems of the Past* and *the Present in 1901*, the monument of his poetic genius.

*The Dynasts, dealing with the latter phase of Napoleon's career in an epicodramatic manner, appeared successively in 1903, 1906 and 1908.* **Time's Laughing-stocks and Satires of Circumstances** appeared in 1909 and 1914 respectively. His *Moments of Vision* saw the light of day in 1917, and his *Late Lyrics and Earlier in 1922. The Famous Tragedy of the Queen of Cornwall* was published in 1923. Hardy died in 1928.

So we see that Hardy belonged to the 20th century pre-eminently as a poet, and to the 19th pre-eminently as a novelist. A complete list of the works is given below :—

## (A) NOVELS AND ROMANCES.

(*a*) **Of Character and Environment :—**

1. Under the Greenwood Tree (1872).
2. Far from the Madding Crowd (1874).
3. The Return of the Native (1878).
4. The Mayor of Casterbridge (1886).
5. The Woodlanders (1887).
6. Wessex Tales (1888).
7. Tess of the D'Urbervilles (1891).
8. Life's Little Ironies (1894).
9. Jude the Obscure (1896).

(*b*) **Romances and Fantasies :—**

1. A Pair of Blue Eyes (1873).
2. The Trumpet-Major (1880).
3. Two on a Tower (1882).
4. A Group of Noble Dames (1891).
5. The Well-Beloved (1897).

(*c*) **Novels of Ingenuity :—**

1. Desperate Remedies (1871).
2. The Hand of Ethelberta (1876).
3. A Laodicean (1881).

## (B) POEMS

1. Wessex Poems (1898).
2. Poems of the Past and the Present (1902)
3. Time's Laughing-Stocks (1909).
4. Satires of Circumstances (1914).
5. Winter Words (1928).

## (C) DRAMAS

1. The Dynasts : Pt. I (1903) ; Pt. II (1906) ; Part III (1908).
2. The Famous Tragedy of the Queens of Cornwall (1923).

***Q. 2. Write a short note on the evolution of the English Novel indicating Hardy's place in it.**

**Ans.** The novel is the most wide-spread, the most prevalent branch of literature in this democratic age; and England, among other countries, has contributed her share towards its development. Although the English novel in a full-fledged state is a thing of recent growth, its origin may be germinally traced to the very early period of English literature. The first precursors of the English novel were the collection of tales known as the Greek romances, which appeared from the 2nd to the 6th. century A.D. These stories were written in a delightful style and they dealt with erotic matters. Then came the Italian and the Spanish romances of of the 14th and 15th centuries, which were imported into England and were ardently studied and sedulously imitated. The Arcadia of Sir Phillip Sidney (1580), may be regarded as a typical product of the influence of these foreign romances in the realm of English literature. Another group, namely romances of chivalry, such as Malory's Morte D'Arthur, may be also regarded as the precursors of the English novel. The Arcadia of Sydney, to which we have already referred, The New Atlantis of Bacon (1635), and the Utopia of Moore (1516) were literary products having in them the elements of novels though they were not actual novels. Some contemporaries of Shakespeare, e. g. Lodge who wrote Rosalynde after the fashion of the Italian novel, and Nash who wrote The Unfortunate Traveller, may also be classed among the precursors of the novelists. John Bunyan's famous allegory The Pilgrim's Progress and some of the essays in The Tailer and the Spectator by Addison and Steele had all the grace and gaiety of a novel.

The novel properly so called appeared for the first time in Richardson's Pamela in 1740; and Richardson was followed by Fielding, Smollet and Sterne. Goldsmith also may be regarded as one of the novelists. The purpose of the novel was to depict the story of human life in all its details, omitting nothing however unimportant or insignificant. It served to bring literature down from the chambers of princes into the hearths of ordinary men and women.

In the 19th century the novel assumed a new phase and acquired a new popularity, thanks to the genius of Sir Walter Scott, the father of historical and romantic novels. Scott utilised the neglected corners of history by investing them with a new life and light, and by enriching them with the colour of his romantic imagination. His waverley novels ushered into being a distinctly new type of novel. Dickens and Thackeray are two other novelists of the 19th century who elevated the novel into a high rank of literature, comparable to the drama and the epic, by means of their immortal products, all of which were governed by a serious artistic and moral purpose, namely, to reform the society through the representation of its vices. The brilliant literary grace and genial humour of Dickens and the equally brilliant and pungent humour of Thackeray must be regarded among the most delightful solaces of literature. Charlotte Bronte, Mrs. Gaskell and George Eliot are the lesser luminaries who nevertheless contributed to the value and development of the novel as a branch of literature. The age of Dickens and and Thackeray was followed by the age of Anthony Trollope, Charles Kingsley, Charles Reade, George Meredith, Thomas Hardy, and Robert Louis Stevenson. All of these, novelists notably Meredith and Hardy, were actuated by supermoral purpose. *They were idealists and realists, philosophers and novelists at once, and poets to boot.*

Hardy brought to the novel a philosophy of life. His philosophy is at once sombre, pessimistic and gloomy. He is a realist to the extent of seeing and representing the facts of life as they are, and he is an idealist to the extent of going behind the facts to the significance of the facts. The special contribution of Hardy as a novelist is to add the elements of realism, pessimism, and fatalism to life as it is represented in literature. This is no mean service for an artist to do. While others wrote on the perfection of society and on the holy plan of nature, Hardy showed us nature in its grim, destructive and fatally cruel aspect showed us man in his relation to the pitiless and omnipotent forces of nature. He showed us the tragedy of life with all its implications with the dramatic mastery of Shakespeare himself.

This real representation of life, this beautiful presentation of the terrible facts about men and nature pointing out the necessity of submission to the uncontrollable and inevitable is a momentous contribution to literature as well as to the philosophy of art, and is comparable in point of significance and magnitude to the romances of Scott, to the satirical presentation of Thackeray, and to the humorous presentation of the lighter aspects of life by Dickens.

***Q. 3. Write a critical estimate of Hardy's art as a novelist.**

**Ans.** Every novelist, like every dramatist, poet, and any worker, in any branch of literature, must necessarily be an artist. Hardy was pre-eminently so, having a definite conception of his art. The novelists of the general class are story tellers, and, in the novelists, the element of narration is as predominant as the element of characterisation. The novelist must have a plot, *i.e.*, a central design definitely present before his mind constituting the soul of the whole. There must also be characterisation, incidents and episodes all contributing to the perfection of the whole work as a work of art. He must be subjective as well as objective, at once dramatical and epical. These functions are more or less fulfilled by Hardy's predecessors ; but the greatness of Hardy lies *in supplying a definite central philosophy which* is at the basis of all his works. To use a technical phrase, he has a metaphysics and an ethics permeating all his compositions, both in the field of novel and in the field of poetry.

Mr. Lascelles Abercrombie says that the novel is the latest corner in the field of literature and, "as among favourites at court in the old days", has the most influence. Not only does it please the senses by telling a pleasing story, but it also instructs like a true counsellor. The ideal novel is both descriptive and didactic ; and it has a definite moral lesson. In Hardy's hand this didactic aspect of the novel appears to its greatest advantage ; and it is no exaggeration to say that his greatest contribution to literature is to emphasize this ethical tone in his novels. To quote the exact words of Abercrombie : *"We have a right to demand no more*

*than that while we are immersed in an art, and giving ourselves up to it, everything therein shall work together to make us at the conclusion apprehend the metaphysic dominating the whole, a perfect congruence of the rhythm of seen things with an imagined rhythm of unseen reality; thereby the human formative desire reaches some finality of expression; the faculty which underlies cognition* (its imperfect activity) *attains in such art to the perfection of activity.*" And again, "The thing is, however, that if Fiction is to take an equal place among the most aspiring of the arts—*if it is to be more than a wholesome and laudable amusement, more than a remedy for severe hours, if it is to be a notable increase of power in man's endeavour for consciously delighted life then these matters must be no more than a means to an end.* Mr. Hardy has deliberately and masterfully applied them to that end with more evident purpose and larger success than any other novelist." Thus a central purpose, metaphysical and ethical, runs through all his work.

But an artist must have not only a good plot and a sound philosophy and a sound code of morals, but also a thorough mastery over the vivid art of narration, and he must be gifted with the poetic imagination and the subtle power of analysis that characterises a dramatist. Hardy possesses all these characteristics much better than any of his contemporaries. In painting his characters he displays a dramatic capacity worthy of a Shakespeare: he is as subtle, deep and critically analytic as Shakespeare himself so far as the life of the lower middle classes is concerned. He might be described without any exaggeration as the prose Shakespeare of rural life. All his novels display these prominent characteristics as an artist. To take an example, Far from the Madding Crowd shows his dramtic, epical and narrative capacities abundantly, though not at their best. The description of the local scenery of Bathsheba's house, the romantic escape of Troy from being drowned, the description of the fair in which that romantic hero appears as a member of a circus party, are typical examples of Hardy's power of narration. The scene in the Malthouse shows his genial humour at his best. The characters, Bathsheba, Oak, Troy

and Boldwood are drawn in a masterly manner, and they bear unquestionable evidence to Hardy's capacity to give the details of characters as well as to his profound insight into human nature. In short, Hardy as an artist is a unique figure in the history of English literature. His great ability in constructing plots, drawing characters, and vividly presenting facts in a terribly realistic spirit is blended with a fund of idealism which marks him out as a profound thinker. Hardy the novelist was, as an artist, always fundamentally a philosopher as well as a poet.

***Q. 4. Write a short note on the Plot of Hardy.**

**Ans** Plot in a novel, as in a drama, is what the providential scheme is in the whole creation, *i.e.* it is the artistic design which manifests itself in the whole work. The plot is the artistic strategy, as it were, animating the whole composition just as strategy in a military operation animates the whole campaign. Commenting on this supreme necessity of a plot in a novel, Mr. H. C. Duffin says, "A novel must have a plot, there must be a certain unity and purpose in the action. It must be possible to discern a line or lines of progress towards a consumation of some sort. In all great dramas, and in most great novels, the action is the logical outcome of the central character." In Hardy's works there is always a central plot illustrating his thesis by making the actions of his characters the logical outcome of the feelings of their hearts. The acting comes out of the being. Almost as a general rule, the background of all the actions of all the heroes and heroines is a dark, gloomy, pitiless universe having nothing of the benignity and nothing of the fatal destiny of the Greeks, and punishing good and bad promiscuously and without remorse. This is the central point of Hardy's novels most of which might also be regarded as great tragedies in prose. The characters themselves are inevitably moved to their ends by the stress of external circumstances as well as their internal feelings and sentiments. Over and above this dark and sombre background of his plot we have to notice certain points relating to the characters themselves. The theme of a novel is more or less erotic ; and the central theme

of all the Wessex Novels of Hardy is erotic, and the apparatus or the mechanical aspect of the plot has been put in an algebraical formula by Mr. Abercrombie who deduced it from the study of three of his novels :

"The reader may be amused with some formula for these arrangements. Suppose we turn the personalities into algebra by putting $A^1$ for masculine simplicity, and $A^2$ for feminine simplicity, $B^1$ for masculine complexity, and $B^2$ for feminine complexity ; then (as the text-books say) we have :—

In *Far from the Madding Crowd*, $A^1$ loves $B^2$ who loves $B^1$, who loves $A^2$.

In *The Return of the Native*, $A^1$ loves $A^2$, who loves $B^1$, who loves $B^2$.

In *The Woodlanders*, $A^2$ loves $A^1$ who loves $B^2$, who loves $B^1$.

We must do well to note in this connection how this algebraical formula relating to plot construction is illustrated on a larger scale in Far from the Madding Crowd. The plots of Hardy are not at all simple. They are, on the contrary, very complex ; and in his career as a literary artist the complexity of his plot increased with the increase of years. Cazamian observes : "His plots are not simple. They grow out of elementary passions : ambition, greed, love, jealousy, the thirst for knowledge ; and the springs which move them are pschological. *More and more as he progresses in his career, Hardy tends to shift the construction off his novels to the inner world* : he writes a moral drama, shows us a conflict of contradictory wills, themselves guided by feelings. But the development of these conflicts is crossed at every moment by accidents which interrupt them. Ironical, malevolent, fatal chance is, as it were, an invisible third party in all the relationship of human beings ; now it seems to express an obscure cruelty lurking in the universe ; now, in a more philosophical guise, it is the experimental revelation of laws which individuals in their self-deception ignore, and against

which probability demands that they should be some day crushed. In this latter sense, chance becomes the chastisement of the unavoidable selfishness of every life. Whether one aspect or the other is predominant, the repeated working or that inimcal luck is largely responsible for the tragic atmosphere which Hardy's heroes succeed but rarely in escaping".

***Q. 5. What do you know of Hardy's attitude to life ?**
**(V. V. Imp.)**

**Ans** *Hardy's attitude to life is tragical rather than pessimistic, gloomy or fatalistic. Life is playing before the universal process which is cruel, indifferent and totally a pathetic to human beings.* In Shakespeare's language, 'they play with us as gods do with flies'. It is certainly "a tale told by an idiot, full of sound and fury, signifying nothing." It is a hopelessly depressing attitude, but nevertheless this was the attitude of Hardy to life which was the result of profound observation. It is not proper to call this attitude *merely pessimistic or fatalistic.* This attitude is properly speaking tragic : tragedy being hidden in the nature of things. A tragic apprehension of the world has been rightly observed to be a profound characteristic of Hardy's mind. *The germ of the tragedy does not lie hidden in the bosoms of men and women ; it is in the nature of things.* It is the very condition of activity. *Man, whether he likes it or not, must have to meet this tragic stream of tendency in things.* In a lengthy, but very instructive, passage, Abercrombie observes .—

"The main stream of tendency has an ultimate power over all the vortices within it. It is a state of affairs which is, of course, especially unfortunate for consciously sensitive human creatures who have the additional ill-luck to be firmly persuaded that their desires must have some creative value, some power of modifying the worldly process. In fact, the very faculty of formative desire which is art actually does master the world into a sort of recognition submitted by will and feeling, is in Hardy's art, the staple of his tragedy ; since without *this individual desire, existence*

*could not be supposed to have an altogether tragic significance. Human desire must therefore, be at best an irony; when completely brought into artistic form, it must appear as tragedy.* This conception is characteristic of all Hardy's work: though quite evident only in the greatest, the most tragic, novles, it underlies also even those which may properly be called comedy. *We never feel the characters to be isolated in a purely human world; the conditions of their being, and their being itself, are always engaged* **with an immense background of measureless fatal processes** *a moving, supporting darkness more or less apparent; it may only hinted at, but it is always to be felt.*"

The attitude of the novelist to life is very graphically described here by the critic with an eye to its genesis, development and consummation. His tragic attitude to life is the outcome not of caprice, but of delibrate reflection and observation of things from a new angle of vision. As a rule, all works of Thomas Hardy are governed by this tragic conception. Far from the Madding Crowd just escapes being a tragedy; but it carries us to the verge of it. **Monsieur Cazamain** calls Hardy an extreme Rousseau in his revolt against society and sums up his tragic attitude to life in the following significant sentence :—

"*Not only does he deny the hope of a happiness founded upon the progress of critical reason; it is the whole of modren civilisation that he condemns, and his heart seeks, as a wounded animal would, the shelter of the most primitive and untouched earth.*"

***Q. 6. Write a short note on Hardy as a Painter of character.**

**Ans**. Hardy as a painter of character may be pronounced as Shakespearean. Although lacking in the rich variety of Shakespeare's creations, his characters manifest some salient features of Shakespeare's art. In the words of Emerson, he gives us the sunshine of sunshine, the gloom of gloom by painting the characters by going into their very hearts. He paints not only the bodies, but also the souls of his men and women. As a psychologist, he gives all the complexities of

their thoughts, feelings and wills. As a dramatist and poet, he looks round them and shows them from all angles of vision. As a descriptive poet in prose, he gives us wonderful pen-pictures which enable us to see the creation of his brain as if they were real beings. "His figures are elemental forces on a background of vaster elemental forces," observes Compton-Rickett ; "they are the natural expression of sleepy woodland places, gaunt, austere hills, purling streams, lonely open spaces."

In painting characters, subtle analysis, critical observation in detail and the power of vivid description are needed. And Hardy has all these gifts at his beck and call. In all his novels, he manifests this remarkable capacity for painting character, and his women are better painted than men—at least in the opinion of some able critics, Abercrombie being among them. (Read Ans. to the question on Hardy's Men ond Women.)

His men are mostly taken from the children of the soil actuated by elementary passions, and they have nothing to do with the sophistic civilization. Hardy describes them with gusto, with passionate sympathy. By birth, education and direct familiarity he himself knew these rustic heroes, and in painting their characters he moves in a familiar element. His characters are realistic as well as idealistic. They are realistic in this that they are true to nature They are idealistic in this that they represent types—eternal shepherd, the eternal pastor, the eternal milk-maid, and so forth. His heroines too are equally children of the soil. And in painting them Hardy displays the same wonderful familiarity with their originals. His women are really more interesting than his men, but it is impossible to regard them as altogether faultless.

Nothing under the sun is perfect, and the plot construction of Hardy as well as his painting of characters are no exception to the rule. His plots suffer from excess of invention, improbability and plethora of accidents, and his painting of character has too much the air of architecture than of painting. Commenting on the point, Cazamian observes :—

"However interesting they may be—and many among them are original figures, with strong unforgettable features—the characters of Hardy do not bear the stamp of a faultless art. They are laboriously constructed, and from the outside : their creator is not under the immediate spell of intuition. In this field he is the architect rather than the poet ; the building is sound but its frame and joints are visible. There occur, in the development of these beings, sudden crises and breaks, angles one might say, where one feels an arbitrary decision rather than an inevitable growth. Quite other characteristics prevail in the descriptions and the painting of the background. There it is that Hardy is most certainly and constantly inspired."

***Q. 7. Offer a brief critical estimate of Hardy's Philosophy of Life.**

**Ans.** *Hardy's philosophy of life is a gloomy and sombre thing, being the off-spring of his meditative reflection on the lives of men and things.* It was the logical outcome of his tragic conception of the underlying forces of the universe. The universal process is a meaningless thing ; and man and his little life and his little doings are but playthings having no definite purpose, or more properly speaking, ***having no*** *option in the course of things*. This is not a very healthy conceptlon of life. There is nothing in the nature of sound logic about it. However, towards the end of the 19th century and towards the beginning of the 20th there were many souls cognate with Hardy's who thought in the same pessimistic way. The most eloquent and graphic description of the Hardyian view of the universe is to be found in Tennyson's Lotus-Eaters where he describes the Lucretian gods sitting on their mountain peaks, indifferent to the fate of mankind ; and this corresponds to Hardy's description of the forces that govern life and the universe.

Hardy seems to inculcate that the world and its people are in the power of a relentless blind Power who is destitute of all love and passion and crushes us all under the wheel of doom. In his view the drama of life is constantly under the sway of a merciless Fate or inimical luck.

**Q. 8. What do you know of Hardy's attitude to nature? Compare and contrast his attitude to those of Tennyson and Wordsworth.**

**Ans.** Hardy's attitude to Nature is profoundly influenced by his philosophy. It is the attitude of a gloomy thinker with a tragic view of the universal process. It is the view of a man who sees in nature nothing of love, dignity, design or holiness. To him nature appears "red in tooth and claw"—dark, fatal, pitiless, and remorseless. In the opinion of Mr. Beach, "Thomas Hardy heralds the disappearance from English poetry of nature with a capital N. Even more vigorously than Tennyson, he denies the benevolence of nature conceived as the sum of natural laws :

Men love to dub Dame Nature that lay shape
They use to hang phenomena upon
whose deftest mothering in fairest shapes
Is girt about by terms inexorable."

Here nature is described as very cruel in all her manifestations. The laws governing her ways are methodically and rigorously cruel. Even in her kindest operations, there is an element of cruelty. She is utterly insensible to the feeling of man. This is a very terrible view of Nature as a dark meaningless thing. The critic quoted above again says : "The altered feeling towards Dame Nature is strikingly exhibited in Hardy by the type of landscape, season, weather that dominates his poetry and prose. The gentle, the sublime, the luxuriant, the cheerful aspects of nature have largerly given place to the severe, the sombre, the meagre." And again : "Nature is but one of many alternative terms used by Hardy for designing the unity of process and the directing power in the world. Fate and destiny are words found more often in the mouths of the characters, who reflect the superstitious philosophy of untrained country people. God and Pro-vidence are terms they take up from their religious culture. Chance, Hap, Circumstances are words suggestive of the seeming capriciousness of events, their irrelevance to human aims and directions."

Whatever may be the name, the thing is all the same there. The nature of Hardy is synonymous with the tragic force behind the universal process. Nature taken in this sense is depicted, described and even expounded by Hardy in unmistakable sombre colours in all his writings. But Nature in the physical sense is also there. And the physical aspects of nature is also influenced by its theorical or metaphysical counterpart. All that is elementry, grand, and vast in nature appeals to him, and he describes it with wonderful sympathy. Cazamian's comment on Hardy attitude to physical nature may be inserted here.

"Hardy has most fondly described the elementary grand and sad aspects of nature ; the land which appeals to him most is that which is freest from human dwellings ; he loves the sea, but does not often describe it, not finding himself sufficiently familiar with its moods ; he loves more to paint the words, where the seasons go through the infinitely varied circle of their changes far from all profane onlookers ; the vales, the rich, pastures, the sober hills of his native district ; the bare uplands where the furrow of a Roman road runs straight and empty to the horizon, and the gloomy vastness of the moor, in which every living being vanishes, as if swallowed up in the depth of centuries whose image is called up by its immobility.

All that is grand and picturesque in nature appeals to him, and he describes this in a picturesque manner. With Hardy, nature, though a pitiless process, is full of life. It is anthropomorphic, personal, being the great actor in his drama. Its sounds and messages are significant to his sensible soul. The rustling of the leaves appeals to him, the thunder appears to him or rather makes itself heard by him with the stupefying clash. It is with him the Great Mother who sends messages to man through toads, garden-slugs and the sheep as she did to Gabriel. There is a mystical connection between human creatures and the Great Mother Nature. In brief, Nature to Hardy is a spiritual thing manifesting itself through physical phenomena—a cruel indifferent, dark process to be felt and not to be wooed, loved or adored like the nature of

Wordsworth with whom she is both a divinity and a manifestation of a divinity, being invested with life and personality to whom men turn for relief in their sorrows and from whom they seek joy, inspiration and wisdom.

It may be noted that Hardy's attitude to Nature resembles that of Tennyson and radically differs from that of Wordsworth. Nature with Hardy as with Tennyson is a meaningless, dark, grim process. To both the poets, nature appears in her malign aspect and both are equally minute and analytical observers of the facts of Nature. With Wordsworth, Nature is a benign divinity, embodiment of love, representing the principles of mercy, sympathy and joy. She is source of wisdom. "One impulse from the vernal wood" teaches us more than all the sages can. We are to look to nature for true religion and the poet bitterly cries, "what man has made of man" in violation of the creed of Nature. Nature with Wordsworth is the manifestation of God : we are bidden to go from "Nature to nature's Lord." All these aspects of Nature do not appeal to Hardy at all. He finds in her no divinity, no theology, no ethics. But in spite of these differences, there is one point of resemblance between the two poets. Both are minute observers of the grand and beautiful aspects of Nature. The sky, the clouds, the mountain, the river and the sea are observed by both, although they yield different meanings to their poetic souls.

**Q. 9. Write a short critical note on Hardy's men.**
**(Important)**

**Ans.** Hardy's men, as a rule, are worse painted on the whole than his women. Nevertheless, he exhibits a good deal of skill in painting his men. They are all children of the soil ; genuine children of Adam, having all the elements of manhood in them. They are types rather than individuals. Gabriel Oak, Diggory Venn and Giles Winterborne are clearly brothers having identical personalities. They exhibit faithfulness, personal disappointment in love, magnitude of soul in an unmistakable manner. As Abercrombie points out : "Set off against Oak, Venn, Winterborne are three instances of one kind of contrast—Troy, Wildeve, and Fitzpiers: sharp intellects,

genteel manners inflammable faithless passions, shallow good-nature and flashy disdain for rusticity. Except perhaps Troy, these characters are not so finely imagined as the figures they oppose ; they have rather the air of being invented to provide the required opposition.. ......They are all three unstable swaggering natures : but Troy, the bastard slip of a noble family, enlisted in the cavalry has a romantic daring virility. Trickster though he is, that finds no counterpart in the mean shiftness of Wildeve... ..... ...........; and Fitzpiers... is a creature of subtler passions than either of the others." This is merely a general description of the characteristics of Hardy's men. Though painting types, he is not indifferent to individual idiosyncrasies. A little reflective study of any of his novels will demonstrate this fact. Take, for instance, Far from the Madding Crowd, in which the individual characters are depicted with sufficient demarcations and with a power of going into analytical details worthy of a first-rate dramatist. Gabriel Oak, the hero of the book, a specimen of chivalry born in the countryside with magnanimity of soul, sensitiveness to sense of honour and internsity of devotion and shrewd practical understanding such a character is presented before us with a masterly touch. We are given a pen picture not only of his physical characteristics, but also of his soul. Farmer Boldwood, a typical country magnate with a nice sense of humour and decorum, infected rather late in life with the passion of love leading to fatal consequences, is very ably painted. He shows us the tragedy of life due to the existence of what the dramatist calls a fatal trait in his character. In painting Sergeant Troy, the superficially brilliant soldier with his fashionable learning and turn for romanticism, the novelist shows his capacity for romantic idealism. Other male characters of this novel are sufficiently individualised. Henry with his mis-spelling, Joseph Poorgrass with his fondness for Biblical quotations, Jan Coggan with his curiosity for seeing things and Laban Tall with his docile submissiveness to his imperious wife, are vividly painted.

In a word, the male characters of Hardy, though they are mainly typical figures, are also sufficiently individualised

with dramatic appropriateness. They are not mere abstactions, but concrete human beings of flesh and blood having real sentiments and ideas like real men. But they cannot bear a moment's comparison with Hardy's women in point of complete perfectness and also in point of the artistic skill exhibited in their creation.

**Q. 10. Write a short critical note on Hardy's women. (V. V. Important).**

**Ans.** Hardy's woman are better painted than his men. They represent all the points of weakness and all the points of strength of female character. The fickleness, vainty, irrationality and impulsiveness of women are characteristically represented in Hardy's female figures with a certain amount of cynical irony. As a rule, the women of Hardy may be divided into two types—one active, self-reliant and masterful, a type of which the typical representative is Bathsheba; and there is a second type of women noted for their weakness and self-effacing qualities, like Fanny Robin. Both these types, however, are noted for a weakness of resolution and weakness of judgement, which constitute the tragedy of their character. The women of Hardy, too, are not only typical, but also sufficiently individual. Bathsheba, Eustacia and Grace Melbury are sufficiently distinct individuals.

In painting his women Hardy displays a more minute power of analysis and psychological depth than in painting his men. In his women, the great and the small, the magnanimous and the mean are blended together with a thorough mastery of art. The vanity, the petty jealously, the longing to be flattered are associated with magnanimity, quickness and intensity of devotion. Let us take, for instance, the character of Bathsheba, the heroine of Far from the Madding Crowd. In her shallow vanity of a giddy girl, the love of mere caprice for the sake of caprice, vulnerability to flattery, are mixed up with magnanimity of soul, keenness of judgement, steadiness of resolution and perception of facts. In Fanny Robin, that weak being, foolish infatuation is associated with a redeeming genuineness of love which is sufficiently recognised by her faithless lover in the long run in a monumental manner.

Hardy's "women," "have a delicate freshness and glow and", says Mr. Forster, "an animation like the tremulous spirit of life itself, which are all Shakespearean. But again the heights and depths are less, and there is the implication of novels.........The truth of his women is that they are both weak and strong ; we see them always in terms of helplessness or power, but under a quivering balance rather than a law .........Bathsheba the 'skittish Bathsheba', most spirited and freakish of the heroines, has a strong mind and self-reliance, yet she scarcely knows herself or the world. What could be more wanton piece of mischief than to send a valentine to Boldwood, the majestic unknown ; and yet a dark Sunday afternoon in the lonely farmhouse, what more plausible amusement for two idle girls ? There is a whole psychology in Liddy the maid's verdict on her as 'not mannish, but so almighty womanish that 'tis getting on that way sometimes'. And Bathsheba was in a man's position as an independent farmer, who could be as cool in business as that competent young smuggler, Lizzy Newberry, in another story. With her caprice and her surrenders and her power at a crisis, she is the most engaging blend of strength and weakness in the novels."

Briefly speaking, the women of Hardy are better than his men because in the former the elementry characteristics of humanity are the objects of the artist's exhibition. These characteristics are there in the case of men too. But they are not grasped as comprehensively. A typical. criticism of Hardy's women is given by an authority in the eleventh volume of the Encyclopadia Britannica, Fourteenth Edition, from which an extract is quoted here :—

"His view of women is more French than English. It is subtle, a little cruel, not as tolerant as it seems thoroughly a man's point of view, and not, as with Meredith, a man's and a woman's at once. He sees all that is irresponsible for good or evil in a woman's character, all that is untrustworthy in her brain and will, all that is eluding in her variability. He is her apologist, but always with a reserve of pride and judgement."

**Q. 11. Write a critical comment on the humour of Hardy. (V. V. Important)**

**Ans.** The humour of Hardy is characteristic of the man. It is the humonr of a novelist with a tragic view of life ; it is deep and at the same time genial. Different authorities have, however, expressed different opinions as to the quality of Hardy's humour. But when all is said and done, it is a fundamental characteristic of all his novels. H. C. Diffin who denies Hardy's humour altogether, says :—

"Hardy was not a humorist in any proper sense. He was quick to see the humour of things... but he was not humorously built. And again, he was a Teutonic rather than a Celtic in his temper."

This is rather a superficial view of the matter. Humour is the warp and woof of Hardy's composition ; and even his adverse critic of his humour admits that Hardy does possess humour of a type which is confined to the representation of the rustic characters As he says, "Almost all the humour in the Wessex novels that is worth preserving is rustic humour." The humour of the rustics in Far from the Madding Crowd is a thing specially notable in this respect. In the Malthouse scene, Hardy's genius for humour shows itself at its best.

A few general words about humour may be added here before we proceed further with our comment. Humour is impersonal as opposed to satire which is always personal. In humour the author creates a fund of mirth at his own expense rather than at the expense of the objects of his description. There is an element of kindness, charity or geniality about it. Most humorous persons have been the greatest dramatists and novelists, Shakespeare being the most humorous of all writers. Hardy, who is Shakespearean in his dramatic and tragic view of life, is also Shakespearean in his humour. It is impersonal, pure, genial and enjoyable. The most typical exhibition of this humour is to be found in his rustic characters in Far from the Madding Crowd. Commenting on this Lascelles Abercrombie says : "In several scenes the elemental comedy of these rustic immortals is without doubt Shakespearean in

degree as well as in kind ; in the scene, for instance, when Joseph Poorgrass and Jan Coggan are drinking together while the body of poor Fanny Robin lies on the wagon outside."

Another authority, Compton-Rickett, commenting on precisely the same topic, says, "Save when dealing with rustic character, Hardy's humour usually takes the form of irony ; he is too much of a realist to take pleasure in caricature ; too little of the moralist to make effective use of satire ; and his natural reserve tends to make him even when dealing with tragic issues, grimly ironical" "His rustic comedy,' observes Arthur McDowall, "shows the imaginative strength of humour, and is at the same time the most agreeable case of how you may see into the heart of things by imagination." (Read also Ans. to Q. 61 infra.)

But the humour of Hardy is not exhausted in describing the rustic characters. As a matter of fact, a thread of humonr pervades all his works including Far from the Maddling Crowd from which some typical specimen of Hardy's humour are given below. His is the humour which is subtle, analytical and profound. We meet with it even in the very first chapter of the book. For instance, in the second paragraph of the first chapter we get a very humorous description of the moral and internal characteristics of Gabriel Oak. Let us quote this relevant passage, adding a comment of our own illustrating the humour of Hardy which is denied to him even in authoritative quarters :—

"On Sundays he was a man of misty views, rather given to postponing, and hampered by his best clothes and umbrella ; upon the whole, one who felt himself to occupy morally that vast middle space of Loadicean neutrality which lay between the Communion people of the parish and the drunken section,—that is, he went to church, but yawned privately by the time the congregation reached the Nicene creed, and thought of what there would be for dinner when he meant to be listening to the sermon. Or, to state his character as it stood in the scale of public opinion, when his friends and critics were in tantrums, he was considered rather

a bad man ; when they were neither, he was a man whose moral colour was a kind of pepper-and-salt mixture."

Here is a very striking specimen of Hardy's humour. We get not a caricature, but a humorous view of the real Gabriel Cak as he was both in his objective and his subjective aspects. The reference to his "misty views" is humorous to the extent of being ironical. The reference to his decent clothes as hampering his motion is exquisitely humorous. His Laodicean neutrality in matters of religion is a humorous description of his indifference in such matters. The conflict of opinions about him reflecting the temper of the critics is given in a genially humorous mood. The reference to his huge watch having the appearance of a clock, which he found it exceedingly difficult to bring out of his pocket, is another instance to the point. In the third chapter dealing with a girl on horseback, we get another instance of the author's humour. Here is a description of the countenance of Oak after Bathsheba had gone away with her hat : "With an air between that of Tragedy and Comedy, Gabriel returned to his work." Here the humour is both deep and subtle. Let us conclude our comment on Hardy's humour with only one other example from the text . "His dog waited for his meals in a way so like that in which Oak waited for the girl's presence, that the farmer was quite struck with the resemblance, felt it lowering, and would not look at the dog." The whole text is replete with humorous passages like this.

To sum up, Hardy's humour is impersonal, genial analytical, and deep.

***Q. 12. Write a critical exposition of Hardy's (*a*) Pessimism, (*b*) Realism, (*c*) Idealism.**

**Ans.** (*a*) Pessimism is an innate characteristic of Hardy. I rteveals itself in his attitude to nature, in his attitude to life, and in his philosophy in general (Read Answer to Questions 5 and 7). The whole trend of things, according to Hardy, is pessimistic. His pessimism is the result not of capricious impulse, but of deliberate thought devoted to the actual consideration of things. Cazamian says, "Hardy's

pessimism is not only a way of thinking ; lived by his most instinctive sensibility, it imbues all his visions ; it is the very essence of his admirable poetry of nature." And again, "Everywhere in his novels human beings appear to us crushed by a superior force : that of nature, at first, and of an indifferent, so most often a hostile chance ; then, that of the errors implied in our own desires. Whether his creed is fatalism or determinism, he is haunted by the vision of necessity. He grasps it grandly, like a tragic poet, and illustrates it with unwearied persistence."

(*b*) The realism of Hardy is the most notable thing about him as an artist ........... He paints things, men and women as they are. He doest not mince matters. Nature to him is not divinity but a thing "red in tooth and claw'. In nature he finds a terribly destructive process. He does not find there, like Wordsworth, a holy plan but a tremendous, irrational, uncontrollable force. In men and women he finds neither angels nor devils, but gross off springs of Adam in which the devine is mixed up with the bestial, and with great artistic skill he paints the vices as well as the virtues of these beings. There his realism appears in right earnest. But in the realism of Hardy there is nothing offensively moral or sheerly sentimental as is the case with the products of modern art where morality is sacrificed at the altar of art. In the realism of Hardy there is a good deal of idealism.

(*c*) Idealism in art does not mean precisely what it means in philosophy. It means that men and women are painted in reality as they are, but they are painted at the same time, with the object of inculcating moral lessons through types and symbols. An art which fails tc do this is not worth the name. Hardy as a great artist combined realism with idealism.

As C. Aldred has it, "In these novels the incompatibility of impulse and reason, duty and desire, is intensely expressed. Hardy shows that surrender to impulse inevitably produces unhappiness and often, tragedy. His impulsive passionate characters, Jude or Sue or Eustacia,

do not tamper their new knowledge with old wisdom and fall victims to a fate of which they are fundamentally the prime-movers. Who can doubt that the real paragons, the true examples to be followed and those with whom Hardy has the most sympathy. are the characters who exercise the most self-control. Gabriel Oak or Giles Winterborne or Marty South ? Yet curiously enough this moral and Christian attitude has been denied to Hardy. Chesterton called him 'the village atheist' when he is, in fact, the village lay-preacher dramatically pointing out the primerose path as a route not to be followed but avoided."

This attitude of Hardy is so very symptomatic of his idealism, that it is expressed in all his novels, particularly in his last novel, Jude the Obscure.

**Q. 13. Write a short note on Hardy's relation to his age.**

**Ans.** *Hardy stood in a double relation to his age being at once its child as well as a rebel against it.* He fully imbibed the spirit of his age, he fully drank at the fount of his knowledge. *He was thoroughly familiar with modern literature. He had a masterly knowledge of the sciences and arts.* All the scientific theories of the age were at his finger's end. He was deeply versed in the poetry of the age. Yet he was not in smypathy with it. His spirit revolted against its idolatory of matter as also against its idolatory of spirit. With him nature was not a source of consolation ; man was not an object of his delight. Though thoroughly acquainted with the romantic poetry of his predecessors, he could not share their romantic attitude to nature The materialism of the age was equally revolting to him. He is, in a manner, in revolt against the whole of materialistic civilization. Cazamian has very beautifully put Hardy's revolt against the spirit of the age in two brilliant passages both of which are quoted below :—

"With Thomas Hardy, the reaction of a robust nature against a philosophy that was too easily self-satisfied assumes the character of one of those complete breaks through which men of energetic temperament will stand up against

their times. In some respects there is in him a Rousseau, an extreme in his revolt, but different in his self-mastery, his massive dignity, his admixture of calm with bitterness. Not only does he deny the hope of a happiness founded upon the progress of critical reason ; it is the whole of the modern civilisation that he condemns, and his sore heart seeks, as a wounded animal would, the shelter of the most primitive and untouched earth."

And again :—

"He accepts science, and feels its spell, but joylessly. His tastes lead him away from the fever and fret of industry. A meditative and solitary man, he keeps his harmony with the auster through verdant countryside of Dorsetshire, where he spent his boyhood ; and is there, in retirement, that his life develops, uneventful except for the stages of his work. His books almost ignore the new facts of the present-day world ; their background is the eternal framework of the hills and the moors ; all their vistas open upon those simple unchanging realities, the neighbourhood of which throws light on the true relationship between the universe and man."

Here Hardy's attitude to the age is very eloquently and elaborately put. In his revolt there is no element of sentimentality. It is the deliberate revolt of a calm and cold mind. The mechanism as well as the materialism of the age is altogether neglected and ignored.

***Q. 14. Write a critical note on Hardy's style illustrating your answer by quotations from the text.**

**Ans.** Hardy has experienced an undeserved fate with reference to his style as he has suffered an undeserved fate with reference to humour. Some deny him the gift of this altogether ; some hold that his style is bad ; while others give him credit for possessing a characteristic and beautiful style of his own. We have reasons to be in perfect agreement with the third views ; but it may not be amiss to give others also a hearing. Among those who hold that Hardy has not a good style is Mr. Arthur McDowall who has been followed by others. The critic says—

"A still more pertinent reasons, were we to accept it, not for discussing Hardy's style, would be the opinion heard from time to time that he did not possess one......... ..But Hardy's prose does not suggest at once such clues or questions. It is comparatively impersonal, if by personality, we mean an unmistable turn of phrase. He does not write, at any rate, in a distinctly personal idiom. He works in a conventional form which, so far as the outline is concerned, remains unbroken : the finest effects in the novels do not give a new contour of their own to language. In his prose, which is all we are concerned with now, he is with the many rather than the few who, from Sterne, onwards have expressed themselves by varying from the normal."

This is sheer nonsense. The style of Hardy is the reverse of impersonal ; it is characteristically personal. Those who hold that he has a bad style are not worth quoting. A lot of critics give him credit for possessing a masterly style. Cazamian, himself a master of style, after a careful comparison of Hardy's prose and verse, says :—

"Hardy has incorporated in his novels some fragments which had first been written in verse ; many of his poems, conversely, are not essentially distinguishable from prose. Beauty springs here from the powerful concentration, the economy of words, the severe choice of epithets and images ; from vocabulary rough and singularly rich in associations, through its large number of old Saxon roots, and of words racy of the soil.

Abounding as it is in striking phrases, whose meditative echo long reverberates within us, this austere poetry is one of the most vigorous and personal in modern English literature."

Here credit is given to Hardy for all the points of beauty in an ideal style. Beauty of expression, concentration, economy of words are there. There is a perfect correspondence between his thoughts and his words. H. C. Duffin, after dwelling on the importance of style in a work of art as a thing of vital necessity, says that Hardy did possess it in an

unmistakable manner. One of his observations may be quoted below :—

"And Hardy's style is essentially of the philosophic type, an immanence of his mind...... ... ...Hardy's style thus satisfies the first demand that all styles are called upon to fulfil. It perfectly corresponds with and expresses the profound intention of the writer. It is not conspicuously beautiful ; it is not luxurious or alluringly harmonious ; it is in the main a bare significant narrative style of easy but not obtrusive balance. It is prose, pure prose ; its movement has nothing in it of passion which beats in the Psalms or in Ruskin's prose when he speaks of the mosses, the grasses and the sea-foam, passion akin to that of a chopin nectrum and the hearing of the human breast. The harmony is intellectual, but of its kind it is admirable." According to this critic, Hardy like Shakespeare, can vary his style with the variation of his themes.

We propose to illustrate below our own views on the style of Hardy with concrete reference to the text. If the style be the man, the style of Hardy was emphatically so—sombre, grave, meditative and thoughtful, beautified with simile, aborned with metaphor, a thread of genial humour running through the whole. Hardy was a novelist and his style was that of a perfect novelist. The sublimity of Burke, the brilliant antithesis of Macaulay, the volcanic eruption of Carlyle, or the golden-tongued eloquence of Ruskin is not to be expected here. In all his novels particularly, he writes about homely things in a homely style ; but there are tragic, epical and romantic episodes in man's life, and in describing them, Hardy does and can rise equal to the theme. We give below certain selected extracts from Far from the Madding Crowd with which we are specially concerned, to illustrate our opinion. In the passage quoted below we get an admirable example of the simple, pastoral style of Hardy :—

"The clean, sleek creature arose from its fleece how perfectly like Aphrodite rising from the foam should have been seen to be realized——looking startled and shy at the loss of its garment, which lay on the floor in one soft cloud,

united throughout, the portion visible being the inner surface only, which, never before exposed, was white as snow, and without flaw or blemish of the minutest kind.

A real epic grandeur, almost Miltonic, is displayed in the description of the rescue of Troy by the boat in the following passage :—

"And now night drooped slowly upon the wide watery levels in front ; but at no great distance from them, where the shore-line curved round, and formed a long riband of shade upon the horizon, a series of points of yellow light began to start into existence, denoting the spot to be the site of Budmouth, where the lamps were being lighted along the parade. The cluck of their oars was the only sound of any distinctness upon the sea, and as they laboured amid the thickening shades the lamp-lights grew larger, each appearing to send a flaming sword deep down into the waves, before it, until there arose, among other dim shapes of the kind, the form of the vessel for which they were bound."

There is not only Miltonic grandeur, but also Miltonic rhythm in the passage. We can afford to quote only another passage in which not only the writer's power of description but also his power of meditation is remarkably displayed. The passage is taken from Far from the Madding Crowd describing the peculiar sensation in the mind of Bathsheba when Boldwood made to her proposal of marriage in right earnest and positively demanded to know when she might make up her mind :—

"Bathsheba was in a very pecliar state of mind, which showed how entirely the soul is the slave of the body, the ethereal spirit dependent for its quality upon the tangible flesh ond blood. It is hardly too much sav that she felt concerned by a force stronger than her own will, not only into the act of promising upon this singularly remote and vague matter, but into the emotion of fancying that she ought to promise."

Here the thought is precisely conveyed through the medium of words : there is a balance between expression

and thought. It is no exaggeration to say that Hardy at his best displays the characteristics of classical prose, namely precision, regularity, uniformity, harmony and balance. But had some defects too. Solecism, archaism and even obscurity of expression may be noticed here and there in Hardy's style. Critics attribute these defects to his want of a perfect academic education but with more truth it may be attributed to his choice of the theme. In writing about homely themes in a homely style, a novelist has to be slipshod when rustic characters are made to express themselves in their own tongue. This is notably the case with Far from the Madding Crowd where the rustics in their woodland comedy indulge in free expression of thoughts and feelings. These defects, artistically considered, may again be interpreted also as merits. Let us conclude this observation on Hardy's style with a quotation from Fowler who does full justice to the merits as well as to the defects of Hardy's style in the following balanced paragraph :—

"Of Hardy's style I should like to say one word......... that it has the great merits and the real defects of a self-taught style. He has fashioned his own instrument, and on the whole it does the work he wants from it magnificently. Moreover, it is in some ways a learned style, possibly a too learned style, full of allusions to scientific facts and theories, to art and to literature. In the architectonics—building-up of paragraphs and chapters and the construction of plot—it owes something to architectural training. In minor flaws, especially in lapses into awkwardness and common place, it betrays the lack of that academic training which, perhaps, produces its greatest triumph in the finished art of Thackeray.

**Q. 15. Write a short critical note on Hardy's treatment of rustic life in Far from the Madding Crowd.**

**(V. V. Important)**

**Ans.** Hardy is a past master in the art of describing the rustic life with which he had a first hand acquaintance. He himself belonged by birth to a rank in society immediately above the class of peasantry, which, however, was within' the easy reach of the rustic life itself with its wild beauty,

its pastoral simplicity, and its tragic ugliness relieved by many redeeming virtues. He describes the rustics as ignorant of the sophistries of civilisation and free from its vices. They are the children of soil, they are favourites of nature and are governed by natural instincts as a rule. Their ignorance, their want of culture, the depth of their poverty are stark things ; but they are at the same time noted for genuine simplicity of heart, and, as such, they enjoy the bliss of contentment. Far from the Madding Crowd is particularly full of realistic touches relating to rustic life, and a number of chapters are devoted to its description. The hero of the book, Gabriel Ork, is himself a representative of the rustic order—a hero who displays a rare magnanimity of soul, a rare sense of devotion and an equally rare devotion to duty for the sake of duty. Here Hardy, like Rousseau and Wordsworth, has a genuine appreciation of the beauty and grandeur of rustic life. Nowhere better than in the chapter, "The Malt House," does the author display his capacity to describe the rustic life in its full simplicity and full beauty. We can afford to quote only a single paragraph letting us into the heart of the comedy of rustic life. Here is the passage describing Gabriel's appearance in the Malt House :—

"Gabriel's nose was greeted by an atmosphere laden with the sweet smell of new malt. The conversation (which seemed to have been concerning the origin of the fire) immediately ceased, and everyone ocularly criticised him to the degree expressed by contracting the flesh of their foreheads and looking at him with narrowed eyelids, as if he had been a light too strong for their sight. Several exclaimed meditatively, after this operation had been completed.

***Q. 16. Write a short critical note on the ethical tone of Hardy as a novelist showing how the Eternal is related to the Temporal in his work.**

**Ans.** In answering this question we have to go deep into the ethics as well as metaphysics or philosophy of Hardy's work. The greatness of Hardy as a writer consists in having thus a definite philosophy of fatalism or determinism issuing out into a standard of of conduct according to which man is

to submit himself to this order or march of things. Submission is his destiny ; submission is his duty. We may observe the cruel tendency in things, but it is not possible for us to alter it. This apprehension of the tragedy of the world is a profound characteristic of Hardy's mind. According to Hardy, the temporal is rooted in the eternal. Mr. Abercrombie, a very deep student of Hardy, has noticed the point in this book from which a passage may be quoted :—

"The general, measureless process of existence, wherein all activity is included, are nothing, in working itself out, for the needs and desires of individual existence ; the only relation between the two (but it is an utterly unavoidable relation) *is that in the long run the individual must obey the general. The main stream of tendency* has an ultimate power over all the vortices within it. It is a state of affairs which is, of course, especially unfortunate for consciously sensitive human creatures who have the additional ill-luck to be firmly persuaded that their desires must have some creative value, some power of modifying the worldly process. In fact, the very faculty of formative desire which in art actually does master the world, into a sort of cognition sublimated by will and feeling, is, in Hardy' art, the staple of his tragedy ; since without this individual desire, which ordinary (*i e*, extra-artistic) experience must leave inevitably unsatisfied existence could not be supposed to have an altogether tragic significance. Human desire must, therefore, be at best an irony ; when completely wrought into artistic form, it must appear as tragedy. This conception is characteristic of all Hardy's work ; though quite evident only in the greatest, the most tragic novels, it underlies also even those which may properly be called comedy."

This is rather a lengthy extract ; but it lets us into the very heart of Hardy's philosophy--the inevitable fatality running through the course of things. Here the ultimately tragic import of the world is very clearly put. Right against this dark tendency of things there is the funny creative effort of man. Hardy's characters critically and symbolically point to this significance. Mr Cyril Aldred also has noted a kind of rustic fatalism in Hardy's novels from beginning

to end. Contrasting Hardy's fatalism with the fatalism of the Greeks, he says :—

"A rustic fatalism is a protagonist in his novels. In Far from the Madding Crowd coincidence is unobtrusive; it begins to appear in The Return of the Native and assumes impressive proportions in The Mayor of Casterbridge and later in Tess of the D'Urbervilles and in Jude the Obscure. But while the Greek was a fatalist in the will of the gods who are hostile to Man, Hardy is a fatalist in the will of Nature which is hostile to civilisation and which he incarnates nowhere so well as in Egdon Heath, 'untameable and Ishmaelitish' with 'Civilisation as its enemy."

**Q. 17. Write a short note on Hardy's Fatalism.**

**Ans.** See Answer to Qs. 33 & 34.

***Q. 18. Write a short note on Hardy's pessimistic conception of life.**

**Ans.** See Ans. to Q. 12 (*a*).

**Q. 19. Write a short note on Hardy as a Landscape Painter.**

**Ans.** Hardy was a splendid landscape painter. His minute analytical power of observing the facts of nature is comparable with the similiar power of Dorothy Wordsworth, the great poet's sister. He looks on the things of nature closely in all their beauties and describes them with graphical skill. The grand, the bare, the terrible in nature have a particular attraction for him, and he describes them with great sympathy. All the novels show his power as a landscape painter, and Far from the Madding Crowd in innumerable passage shows how this great skill of his in an unmistakable manner. His description of the environment of Bathsheba's house, of the sheep-sheering scene and of the fir planation furnishes notable specimens of landscape painting. The vision of the sea where Troy has his romantic drowning, is another instance to the point. Cazamian, in a beautiful passage, dwells upon Hardy's power as a landscape painter thus :—

"What strikes us first in these pictures is their precision. Hardy has the acute discriminting sense of an observer who takes in things with an attention at the same time analytical and impassioned. His records of impressions owe nothing to literature, they are wholly direct, and grow out of the object itself; as they formulate what only the most impressionable peasants would subconsciously register, they extend our knowledge at many points. No one before him has caught, or at least expressed through words the peculiar rustling of the wind in the tiny bells of dried weather blossoms. Such extremely delicate preceptions, however, are not so striking as are some broad, strong intuitions, in which imagination has its share. The special aspect of particular regions, the picturesque essence of an individual landscape, are seen and rendered with unfailing felicity. And just as those creations reveal the deepest tendencies in the writer's temperament, his tastes are secretly guiding the preferences of his sight. Hardy has most fondly described the elementry, grand and sad aspects of nature; the land which appeals to him most is that which is freest from human dwellings; he loves the sea, but does not often describe it, not finding himself sufficiently familiar with its moods; he loves more to paint the woods, where the seasons go through the infinitely varied circle of their changes far from all profane onlookers; the vales, the rich pastures, the sober hills of his native district; the bare uplands where the furrow of a Roman road runs straight and empty to the horizon; and the gloomy vastness of the moon, in which every living being vanishes, as if swallowed up in the depth of the centuries before, whose image is called up by its immobility."

This is a general observation on Hardy as a landscape painter which has the air of an eulogy. But every syllable of it is borne out by actual evidence from Hardy's texts. As for example, in Far from the Madding Crowd we have plenty of passages illustrating precision, correctness, minuteness and imaginative depth of the author as a landscape painter. He harnesses the powers of a critic and poet in the services of a landscape painter. As a

concrete exhibition of his skill, we quote below a single specimen from the second chapter of the work to illustrate Herdy's skill in this direction :—

"The poetry of motion is a phrase much in use, and to enjoy the epic form of that gratification it is necessary to stand on a hill at a small hour of the night, and, having first expanded with a sense of difference from the mass of civilised mankind, who are dreamwrapt and disregardful of all such preceeding at this time, long and quietly watch your stately progress through the stars. After such a nocturnal reconnoitre it is hard to get back to earth, and to believe that the consciousness of such majestic speeding is derived from a tiny human frame."

Here we get splendid piece of landscape painting in which the physical nature is imaginatively viewed. The vision of the writer extends from the terrestrial to the stellar universe, and not only is the splendid phenomenon described, but also the effect of it on the human mind is noted in a vivid style. Many have observed this celestial phenomenon before ; but Hardy alone could see poetry in motion, and Hardy alone could enjoy the epical grandeur of its manifestation. The comparison between the majestic universe on the one hand and the tiny frame of the human being on the other is a notable stroke of art which occasionally graces Hardy's landscape painting. (Read also Ans. to Q. 31. infra )

**Q. 20. Write a short note on Hardy's treatment of animals.**

**Ans.** "Hardy's sympathy with the dumb creatures is intense," says a critic. This remark of the critic is borne out by the text. Hardy has a sympathetic attitude towards the whole animal creation—insects, birds and dogs. Gabriel Oak's attitude to his own dog George is an admirably sympathetic one. The second George, the son of old George, who is shot dead, also has a share of the author's sympathy. He is thought to be too great a workman to live. The dog that helps Fanny in her distrustful journey and is driven away from the gate of the Union House, is another example of

Hardy's sympathy with dumb animals. He treats animals with sympathy and almost with the sympathy of naturalist. This attitude is particularly noticeable throughout the whole of Far from the Madding Crowd. The instances of the dog George and Fanny's dog have already been noted. The cat inside the basket is another instance in point. The sheep are portrayed in sympathetic colour in the sheep-shearing scene. Oak's feeling the toad across his path is another instance to be noted. In short, the whole of animal creation seem to receive a sympathetic attitude from the poet.

***Q. 21. Write a short note on Hardy as an interpreter of character.**

**Ans.** Hardy was an excellent interpreter of character with the full capacity of going into the inmost life of men and women. In this he showed almost a Shakespearean breadth and amplitude of mind. His characters are elemental and complex. They are incalculable but never subtle, as a rule. His method of interpreting character is analytical. Step by step he analyses his characters into their minutest details. He indicates their course with photographic vividness. And he ultimately illustrates the consequence of their character issuing out into deeds. The characters of Oak and Bathsheba in Far from the Madding Crowd amply bear out our remark. (See characters of Bathsheba and Oak. Also read answers to Qs. 44, 45, 46 and 47.)

***Q. 22. Write a short note on the Employment of Chance in Hardy's novels. (V. V. Imp.)**

**Ans.** Chance plays a very important part in Hardy's novels. It is not to be identified with fate, but may be regarded as almost an independent entity. But the occurrence of chance things would have taken altogether a different turn from what they do in Hardy's works. In almost all the major novels, chance or accidental occurrence plays an important part. In the earliest novels chance is a decisive factor. In the latest novels, too, its importance is not to be neglected. In Far from the Madding Crowd the tragedy that befell Oak's flock is a triumphant example of chance. So also is the accidental swift current that washed away Troy and

decisively influenced the course of the whole story. In this novel, as in Shakespeare's Macbeth, chance is made to play a very significant and decisive part. McDowall commenting on the predominance of chance in Hardy's work, says :

"But chance, as an idea, is a chameleon in its behaviour. Place it upon one twig of circumstances, and it will suggest an impact of blind fate : upon another, and it seems a junction of two determinate life-lines. It passes out of itself ; and so, in a novel that was a kind of descent upon strange conjectures, Hardy remarked that the very long odds against them may be almost a disproof of their being chance at all. From such a surmise one can travel to the mystery of fate or a strictly, determined naturalism. The idea of fate, or at least the sense of fatality, is inherent in all tragic effects ; and Hardy's art, which at its highest power was always to be tragic, intensifies as no other modern art has done that latent feeling of destiny."

***Q. 23. Comment on Hardy's metaphysical power of art.**

**Ans**. By metaphysical power of art we mean combination of philosophy with imaginative depth for which Hardy was greatly famous. His novels are unsurpassed in humour, tragedy, narrative and psychological imagination. But they are more famous for a dominant conception of the prevalence of a higher power which Mr. Abercrombie calls 'metaphysical power.' In his opinion it constitutes the soul of Hardy's art, and he remarks :

"What does matter is the **form** given to the material ; it can only be by a rigorous and exquisite order that the metaphysic of art, *the ethically formed sense of temporal things irresistibly wielded by eternal things, can become expressed and symbolized throughout the whole of a work of art.*"

What Abercrombie means is that the eternal principles behind phenomenal mahifestations are fundamentally important. Very few novelists have this basic philosophy. And what distinguishes Hardy from the rest of his fellows is the

clear recognition of this correct philosophy and ethics periading his works of art. He demonstrates the triumph of spirtual principles—rustic fatalism overtaking all the prominent characters of his novels (Read Ans. to Q. 16).

***Q. 24. How far may destiny in Hardy be called character? (V. V. Important).**

**Ans.** Destiny in Hardy, as in the Greek tragedians and in Shakespeare, may be called character. It is synonymous with Providence. The employment of this conception offers a comprehensive field for the operation of the novelist's art. It enables him to demonstrate the triumph of the spiritual forces by making reason triumph over impulse, by making Nemesis following wrong deeds, visible before our eyes. All the characters, so to say, are what their destiny makes them, *i.e.*, their ultimate ends ; their catastrophies are the logical consequences issuing out of their characters. Particular example may be taken from Far from the Madding Crowd. Fanny's miserable death and miseries worse than death constituting her destiny, directly follows from her impulsive character. Troy's escapades leading ultimately to his violent death at the hands of a man whom he has given sufficient reason for being angry, is also a striking example of destiny issuing out of a character, shallow, narrow, superficial and impulsive. The end of Boldwood is also a tragic destiny issuing out of an emotional character going to excess. So we have a demonstrate case of destiny being character variously illustrated with a perfect mastery of the dramatic art.

***Q. 25. Hardy's fiction has been compared to music Do you agree ?**

**Ans.** Hardy's fiction has been rightly compared to music as a work of art. Just as the hanmony of the music consists of many notes, so the harmony of the story consists of many threads subordinated to one central purpose. The episodes, incidents are welded into a complete whole. In order to understand the beauty of his work we must have the whole story and nothing but the whole story. As Abercrombie says :—

"Nothing less than the whole story, with all its complexity of character and emotion, its main trend and its minutely framed plot, its comedy and tragedy, its groundwork of vital earth nothing less than all this will give us the real result ; nothing less than the thing itself ; in fact Hardy's fiction, at its best, is like music in this ; for what a piece of music really means is simply the music and just so the whole meaning of the story is—the story."

## II. SOME OBSERVATIONS ON HARDY'S ART

***Q. 26. "Hardy is at once a true child of his age and a rebel against it. (C. Aldred). Justlify and criticise this remark.**

**Ans.** See Ans. to Q. 13.

***Q. 27. "Hardy is emphatically the child of his age" (fowler). Comment.**

**Ans.** See Ans. to Q. 13.

***Q. 28. "Hardy is a great landscape artist, the greatest in the whole range of English literature" (Fowler). Elucidate.**

**Ans.** See Ans. to Q. 19.

***Q. 29. "His landscapes are the landscapes rather of a draughtsman than of a colourist" (J. C. Powis). Discuss.**

**Ans.** Hardy does not give us all minute details in his landscape in order to fill our imagination with vividness and picturesqueness. He gives us the bare, fnndamental outlines, his object being to give us an ideal which we should work out for ourselves. Like Wordsworth, he perceived something of "the bare, sheer and penetrating power of nature" and gave us an idea of this power through his landscape (Read Ans. to Q. 19).

***Q 30. "The most abiding feature of Hardy's Wessex is not its character but its landscape" (C. Aldred). Discuss.**

**Ans.** See Ans. to Q. 19.

***Q. 31. "But for the most people the novelist's chief appeal resides in what is pure Hardy—the description of the Wessex landscape in all its moods" (Aldred). Elucidate.**

**Ans.** This is a penetrating remark drawing into prominent relief a vital aspect of the novel as a work of art. The humour of the book is genial, but it appeals only to those few who are gifted with the divine gift of humour. The sombre fatalism of the book will appeal only to the melancholy. The beautiful drawing of characters has an appeal for the artist. But all, even the man in the street can understand, appriciate and enjoy Hardy's splendid description of the Wessex landscape in all its moods. Oak's playing his flute in a purely Arcadian atomosphere under a bright sky, the vivid and photographic description of the coming of the storm, the shee-shearing scene with all its local incidents, the magnificent sunrise over the fields of Weatherbury—all these are splendid things which all readers are likely to read over and and over again with constantly incresing volume of joy. Cainy Ball's description of Bath is another important item of the Wessex landscape which few readers can afford to forget. (Read also Ans. to Q. 19.)

**Q. 32. "A tragic apprehension of the world is a profound characteristic of Hardy's mind' (Abercrombie). Elucidate.**

**Ans.** See Ans. to Q. 5 & 7.

**Q. 33. 'A rustic fatalism is a protagonist in his novels (C. Aldred). Illustrate the remark with reference to** ***Far from the Madding Crowd.***

**Ans.** A rustic fatalism pervades all the novels of Hardy and it is very prominent in Far from the Madding Crowd. This fatalism consists in making the punishment of sin visible and palpable in a spectacular and rude manner. The tragic fate of Fanny and the tragic fate of Troy are notable instances. Fanny has committed a great sin obviously by talking in evil ways. Her way of life has been questionable. She has got pregnant in an illicit way. Fate overtakes her very rudely. She suffers extremity of pain, poverty and wretchedness. Her journey to the Poor House of parish is a

graphic example of rustic fatalism in operation. Troy commits sin by neglecting his wife's property, by abusing her wealth and by being grossly faithless to Fanny. And he meets his doom in a tragic and grossly palpable manner. Bathsheba escapes this fate by chance; but she too has enough of it. In all these instances we have rustic fatalism, *i.e.*, the decree of Fate punishing evil deeds in a rude and visible way.

**Q. 34. The men have something of the strength of fate : and the women have mobile pliancy (Mc Dowall). Justify the remark.**

**Ans.** This is very deep genenral criticism which applies to all the characters drawn by Hardy. This remark can be illustrated both individually as well as collectively. In Far from the Madding Crowd the characters of Oak and Boldwood exhibit great points of strength ; but the female characters are rather passive and pliant. Bathsheba at first seems to be an exception, but in reality she is not so. Her stubborn womanhood is conquered by her romantic and superficial lover, Troy. Against his will she clings round Oak like the ivy clinging round on Oak tree. Fanny is altogether pliant, having no will of her own.

**Q. 35. Hardy's attitude is tragic and not pessimistic" (C Aldred). Illustrate the remark. (V. Imp.)**

**Ans.** In a tragedy the central characters suffer on account of some defects in their nature. Accepting this criterion, we must characterise Hardy, in whose novels the characters suffer rather terribly, as having more of a pessimistic view than a tragic. But critics differ in their opinion. Aldred, for instance, says :—

"Hardy's attitude is tragic not pessimistic ; his characters have nobleness even in their ruin, they may stray yet they are not lost ; but it is with the works of Sophocles rather than Shakespeare that his tragedies must be compared."

*Abercrombie holds a different view altogether and we believe, with more reason. 'After commenting on the basic conception of Hardy, he says : "This basic conception may*

*possibly be called pessimism." According to him tragedy presupposes a resistance, and in Hardy the suffering heroes and heroines offer little resistance.* He supports the contention by reference to novels like **Jude the Obscure**. On the whole this view seems to be the sounder of two : and it is supported by **Far from the Madding Crowd** where we find Troy, Boldwood and Fanny suffering their tragic fates without offering any resistance whatsoever to the forces pitted against them. If resistance be the end of tragedy, there is no tragic view here. *But we are filled with a spirit of gloom in a world where men and women go to their sad dooms without trying to arrest the course which leads them there.*

***Q. 36. "In purely pessimistic feeling, Shakespeare is the only Hardyesque writer we have." (J.C. Powis). Elucidate.**

**Ans.** This remark is complimentary both to Shakespeare and to Hardy. In the grand tragedies of Shakespeare as for example, in *King Lear, Othello. Macbeth, Coriolanus* and *Julius Caesar*, we have a glowing conception of irresistible tendency of the force of things marching to a definite conclusion irrespective of all thinking and feeling on the part of man. To Hardy belongs the credit of understanding the terrible nature of destiny and giving it an eloquent expression very much as Shakespeare did. Shakespeare in telling us that "life is like a tale told by an idiot full of sound and fury signifying nothing" struck an eternal note of Hardy's philosophy of life.

***Q. 37. Chesterton called Hardy 'the village Atheist' Do you agree with the opinion ?**

**Ans.** Hardy was not at all the "village atheist". An atheist is a disbeliever in God. Hardy had a complete faith in the spiritual forces of the universe, which was equivalent to to God with him. He was the supreme teacher of men, teaching them a sombre philosophy of life full of relieving touches. Aldred more rightly calls him "the village lay preacher dramatically pointing out the primorse path not to be followed but avoided" The paths of sin, superficial knowledge, the dictates of mere sense are to be avoided. The

judgement of the mature wisdom is to be followed. This reveals an anti-atheistic bent of mind. The whole Hardy's philosophy was the reverse of atheistic. (For elaboration of Hardy's philosophy see Ans. to Q. 16).

**Q. 38. Trace the conflict between impulse and reason in the novels of Hardy, particularly in "Far from the Madding Crowd."**

**Ans.** Hardy was definitely against the life of impulse as opposed to the life of reason, against the life of knowledge as opposed to the life wisdom. The whole of his works illustrate this in a sublime artistic spirit.

In Far from the Madding Crowd, for instance, the heroine Bathsheba suffers so long as she allows herself to be guided by impulses. *So long as she follows the path of 'wisdom', which is the path of 'reason', everything is all right with her. In the management of her affairs,* in selling her goods in the market, in protecting her stacks from the coming storm, she displays a cold, calculating reason. She follows her impulse in refusiug to accept the love of Oak, in almost falling into the embrace of Boldwood, in sending the valentine to him and ultimately rejecting his love. and, last of all, in allowing herself to be dazzled and fascinated by the superficial Troy. In her heart there is a conflict between impulse and reason, in which the latter is about to be wrecked by the former. In the heart of Fanny there is the pure dominion of impulse. In the conflict, if there is at all a conflict between impulse and reason, the impulse proves victorious. The reason of Troy, if there be any reason at all in his heart, is overwhelmed by the impulses of selfishness, sensual love, egotism and vanity. In Oak, the hero of the book, we find all his impulses subordinated to his reason. So throughout the whole book and in all the prominent characters of Far from the Madding Crowd we can distinctly trace a conflict between impulse and reason. The remark holds true of all his novels.

**Q. 39. "Hardy, no less than any other novelist, presents a criticism of life" (C. Aldred). Elucidate the remark with**

**special reference to Far from the Madding Crowd.'**

**(V. V. Important)**

**Ans.** The remark of the critic is thoroughly appropriate. Hardy was a novelist as well as a philosopher, having a definite philosophy of life. He built his philosophy on experience ; and it is by critising life in all its details that he came to his rather pessimistic conclusions, In his preface to his *Dynasts* he gave a graphic description of his philosophy based on the criticism of life when he complained against the "plethoric growth of knowledge simultaneously with the stunting of wisdom." This may be regarded as a very condensed expression of Hardy's criticism of life. Life is full of sense activities Knowledge is confined to the life of senses, *Critical reflection on these sense activities leads a man to wisdom—to conclusions of a permanent nature. The best criticism of life is to understand the distinction between knowledge and wisdom. This is the essence of the highest poetry — of the highest literature.* Like Tennyson he made a clear distinction between knowledge and wisdom, *wisdom being mature knowledge applied to life.* In all his novels as well as in all his poems his idea is to emphasise the superiority of wisdom to knowledge. In Far from the Madding Crowd, for instance he emphasises the superiority of Oak's wisdom to the mere superficial knowledge of Troy by artistic touches. The superior wisdom of Oak consists in sacrificing his sentiment to reality. When he realises that Bathsheba is not at all willing to marry him, he is ready to serve her faithfully, and he keeps all along a balance of mind This is wisdom. Contrasted with this, Troy has a superficial knowledge. He knows the weakness of Bathsheba's woman's heart, and fascinates it and conquers it. He has not the wisdom to discern the temperamental difference between himself and Bathsheba ; and this lack of wisdom proves in the long run ruinous to him. Bathsheba is shown to be possessed of some knowledge with wisdom. The former leads her to the verge of a tragedy, whereas the letter saves her.

***Q. 40. "Hardy's gaze perceives time as well as space" (Cazamian). Elucidate this remark.**

**Ans.** This gives the subjective as well as the objective

aspects of Hardy's vision which is at the root of all his descriptions. A scientific conception of time and space—of time as segment of eternity and space as a category of the mind-pervades his writings. There are distinct passages in Far from the Madding Crowd illustrating this conception. He is not content with the present and the visible : from the present he goes to the past of humanity, from the visible he goes to the invisible. We shall quote a single passage to illustrate our meaning. "Between this half-wooded, half-naked hill, and the vague, still horizon that its summit indistinctly commanded, was mysterious sheet of fathomless shade—the sounds from which suggested that what it concealed bore some reduced resemblance to features here. The thin grasses, more or less coating the hill, were touched by the wind in breezes of differing powers, and almost of differing natures—one rubbing the blades heavily, another raking them piercingly, another brushing them like a soft broom. The instinctive act of humankind was to stand and listen, and learn how the trees on the right and the trees on the left wailed or chanted to each other in the regular antiphonies of a cathedral choir ; how hedges and other shapes to leeward then caught the note, lowering it to the tenderest sob ; and how the hurrying gust then plunged into the South, to be heard no more." Here his gaze on space in a reflective mood is splendidly given. The expression, 'fathomless' suggests the vastness of space, the last expression, 'to be heard no more,' suggests infinity as well as mystery.

In another passage describing the environment of Bathsheba's house, in Chapter 22nd, He says :—"Here at least the spirit of the ancient builders was at one with the spirit of the modern beholder. Standing before this abraded pile the eye regarded its past history, with a satisfied sense of functional continuity throughout——a feeling almost of gratitude, and quite of pride, at the permanence of the idea which had heaped it up. The fact that four centuries had neither proved it to be founded on a mistake, inspired any hatred of its purpose, nor given rise to any reaction that had battered it down, invested this simple grey effort of old minds

with a repose, if not a grandeur, which is too curious reflection was apt to disturb in its ecclesiastical and military compeers." Here Hardy emphasises the element of time in his description. Cazamian very beautifully brings this aspect of Hardy's art into prominent relief in the following words : "The past of the world casts a spiritual but visible shadow over the surface of a globe grown old, where the brightest rays are shorn of the gaiety of young light. The ashes of the dead fertilise the nould, and give the flowers their beauty ; the ploughshare brings up the tools, the arms of the first masters of a soil which we believe ours, and whose aspect is to us familiar and reassuring, because we are not acquainted with the lugubrious dramas that are hidden in it. To see spring bloom or autumn ripen, is to call up within the only scenery that is unchanged, the long history of mankind, still galled by the same passions, overwhelmed by the same fate, vainly seeking a cure for its anguish in an aimless agitation."

***Q. 41. "In Hardy's art an emotional penetration was essential." Elucidate the remark.**

**Ans.** Here is a very deep observation on Hardy as an artist. Imaginative depth constitutes an essential feature of his art. Necessarily emotional penetration, which is the outcome of imaginative depth, follows. All the offsprings of Hardy's mind are worked up in a fit of emotional fervour. They are mere abstractions or skeletons ; but they are beings of flesh and blood animated by intensity of passion.

Notice, for instance, the steadiness of Oak, the cool, calculating and calm temper of Oak and the devouring passion of Boldwood.

**Q. 42. "Hardy accepts science. and feels its spell. but joylessly" (Cazamian). Elucidate this remark with reference to Far from the M adding Crowd.**

**Ans.** This remark of the critic is thoroughly correct, leading us into the very heart of Hardy's conception of life. He was tolerably well acquainted with the contributions of modern science, namely, physics, chemistry and botany.

He was well versed in the Theory of Evolution; and the progressive achievements of science had an appreciable effect on Hardy's conception of life, men and things. But science, instead of making him proud, optimistic and hopeful, makes him sad, despondent and gloomy. It reveals to him the remorseless process that is behind the universe. It makes him a determinist and fatalist. In Far from the Madding Crowd we have scattered evidence of Hardy's acceptance of the facts of science; but we have equally strong evidence of his joylessness on account of the realization of the terrible nature of the truth revealed by science. We quote below a single typical passage showing Hardy's joylessness and his his perception of the facts of nature. This occurs in the second chapter of the book describing a view of the universe all around from the peak of Norcombe Hill :—

"To persons standing alone on a hill during a clear midnight such as this the roll of the world eastward is almost a palpable movement. The sensation may be caused by the panoramic glide of the stars past earthly objects, which is perceptible in a few minutes of the stillness or by the better outlooks upon spaces that a hill affords, or by the wind, or by the solitude; but whatever be its origin, the impression of riding along is vivid and abiding". Here the facts of astronomy are interpreted by him. He feels "the poetry of motion" in an epic form, but he does not feel any kind of joy. The mass of mankind are steeped in a kind of dream. The consciousness of the smallness of man compared with the bigness of the universe makes him dull and despondent. And he beautifully puts it towards the conclusion of the para: "After such a noctural reconnoitre it is hard to get back to earth, and to believe that the consciousness of such majestic speeding is derived from a tiny human frame."

Monsieur Cazamian rightly pointed out that Hardy was altogether adverse to the fret and fever of modern industry and felt himself in thorough love with the green countryside of Dorsetshire. True to his creed, he spent the evening of his life in retirement. His books ignore the modern world altogether and they find in the eternal frame-work of the hills and the moors a fitting back-ground.

**Q. 43. "There is no novel like Thomas Hardy's for perfection of forms" (Abercrombie). Justify or criticise the remark.**

**Ans**. This eulogistic remark of the critic has an element of hyperbole in it, but it is not altogether wrong. The form of Hardy's novel is as perfect as it could be. There is no flaw in the structure and no defect in the plot. Everything is laid down by the master artist with perfect precision, regularity and design. It has the harmony of music ; every story is told completely and vividly. One can not judge his work piecemeal. To appreciate and understand his work one must go through the whole and appreciate the whole. The episodes and incidents are subordinated to the main story. The characterisation is done with an eye to the main story. This is true of all his great novels, and this is particularly true of Far from the Madding Crowd. The central conception of the character of Oak, the relation in which he stands to Bathsheba and the whole tragicomedy flowing out of the characteristic attitude of the heroine to her three lovers—all these are very beautifully executed and with great dramatic skill. Abercrombie himself, commenting on the unity of Hardy's masterpieces as essential to understanding them says : "Nothing less than the whole story, with all its complexity of character and emotion, its main trend and its minutely framed plot, its comedy and tragedy, its ground work of vital earth-nothing less than all this will give us the real result ; nothing less than the thing itself, in fact. Hardy's fiction, at its best, is like music in this ; for what a piece of music really means is simply the music, and just so the whole meaning of the story is—the story."

***Q. 44. If Hardy's plots are at times melodramatic his characters never are" (C. Aldred). Illustrate the remark.**

**Ans.** The critic does full justice to the author's merit as well as fully exposes his demerits. The characters of Hardy are grand, perfect things ; and compared with their excellence, his plots are rather thin. That is however not to say that his plots are imperfectly constructed. The estimate is merely a comparative one and not absolute. An

emphasis on chance, the introduction of the improbable and the marvellous occassionally makes Hardy's plots melodramatic Far from the Madding Crowd is a novel in which the melodramatic plays rather an unduly prominent part. The excessive passion of Boldwood and the easy conquest of Bathsheba's heart by Troy have an air of the melodramatic about them.

**Q. 45. "The classic greatness of Hardy's writings is that they are conceived first and last with the human heart" (J. C. Powis). Comment. (Imp.)**

**Ans.** This is a shrewd observation touching the very fundamental of Hardy's art. His characters are all pervaded by human sympathy. They are meant to serve as object lessons to their brothermen and sisterwomen. An artist is nothing unless, he is a teacher ; *and Hardy, the artist, undertook to teach us the sublime lessons of human sympathy, endurance and the posibility of perfection through trial. All his central characters become better in the end. Troy, dies, but is ennobled in his death. Oak suffers, but is elevated by his sufferings. Boldwood is driven to madness ; but his intense passion, sincere love and even wild exuberance of the heart are full of lessons for the human heart.*

***Q. 46. "The narrative of the novel counts far more than the talk of their characters" (Mc Dowall). Justify and illustrate this remark.**

**Ans.** This is a very profound remark applicable to all the novels of Hardy's who emphasises the narrative aspect of his writings at the expense of the didactic or the descriptive. His special beauty lies in the narration of events, and then drawing characters. Compared with his splendid description of the scenery of nature, graphic descriptions of his land-scapes, as for instance, the Norcombe Hill in Far from the Madding Crowd, the talk of his characters seems to be frigid things. This characteristic is true of all his novels but more particularly true of Far from the Madding Crowd. The conversation of Bathsheba and Oak, Bathsheba and Boldwood, Oak and Boldwood, and the comical talk fo

the rustic are grand things. But their artistic splendour fades into nothing when we compare them to mighty narratives like Troy's romantic escape from the drowning, his exercise with the sword, the descriptions with which the whole book is replete.

***Q. 47. "There is of course a general failure to animate the character of the gentle with anything, like the vividness he gives to the simple" Illustrate this remark with particular reference to "Far from the Madding Crowd."**

**Ans.** The authority quoted above gives in a short compass a very penetrating criticism of the characters in Far from the Madding Crowd. The characters of Oak, Boldwood and Bathsheba are very ably painted ; but in them the author does not show his interest by identifying himself with the characters as he does in painting the figures of Poorgrass, Henry Smallbury and other fellows of lower order who contribute to the genial comedy of the whole piece as a work of art. In characterising the gentle—Oak, Boldwood and Bathsheba—the author does not enter sympathetically into their feelings. He cannot exactly identify himself with their situation ; but in painting the characters of Henry, Poorgrass, Laban Tall and Smallbury the author gives us a vivid picture due to his active and vital sympathy. Their talk, their humour, their jests, etc., are animated by a personal touch, because the author could feel exactly as they did.

***48. "They (the novels) show how much" Hardy was a poet rather than how little (McDwall). Illustrate this remark with reference to Hardy's works.**

**Ans.** This is a very pointed way of saying that Hardy, the artist, even when writing a novel, was actuated by poetic motives. The presentation of characters is passionately and imaginatively done, and the interpretation of life through literature is present throughout. An element of poerty vividness of imagination, depth of feeling and splendour of language enliven all his descriptions. Human feelings and thoughts, characters and actions are seen through the eyes and described with the pen of a poet. "There is something sensuous and impassioned" in the novels of Hardy. (Read also Ans. to Q. 14).

***49. Hardy said, "Tragedy is true quide, comedy lies." Illustrate this remark of the author with reference to his own works.**

**Ans.** Here is a powerful exposition by the author of his own artistic tendency. He means here that the tragedy and writings of tragic important are the right kind of composition dealing with the serious realities of life, whereas comedies are light things giving us superficial aspects of life. Thus his sympathy lies with tragedy and not with comedy. In view of his pessimistic and tragic attitude to life and nature, we cannot expect anything else. *He is seriously occupied with the problems of existence and not with its playful surface ; and all his great works represent this tragic view of life. Even in works with comical and happy conclusions, like Far from the Madding Crowd, the dominant tendency is tragic. The saying of the author quoted above is really a lucid commentary on all he wrote.*

## III. THE NOVEL FAR FROM THE MADDING CROWD ITS APPRECIATION

***50. Write a short note on the Wessex Novels.**

**Ans.** Hardy discovered the title or rather invented it for the first time in his Far from the Madding Crowd. It was a long forgotten name in history, being the name of the kingdom of Alfred, which ultimately expanded into the kingdom of England. Hardy applied the name to Dorsetshire and the adjacent districts ; and his 13 novels *i.e.* the principal novels, are called Wessex Novels because they place their characters in a supposed Wessex environment. By localising aud narrowing down the environment, the author contributes a good deal towards the artistic efficiency of his work. The genesis of the invention as well as the artistic purpose lying behind it, is given by Hardy himself in his preface to Far from The Madding Crowd, from which a short extract may be quoted here :

"It was in the chapters of Far from the Madding Crowd, as they appeared month by month in a popular magzine, that I first ventured to adopt the word 'Wessex' from the pages

of early English history, and give it a fictitious significance as the existing name of the district one included in that extinct kingdom. The series of novels I projected being mainly of the kind called local, they seemed to require a territorial definition of some sort to lend unity to their scene. Finding that the area of a single country did not afford a canvas large enough for this purpose and that there were objections to invented name, I disinterred the old one."

**Q. 51. Justify and criticuse the title "Far from the Madding Crowd." (V. Imp.)**

**Ans.** The title of the book "Far from the Madding Crowd" taken from a line in Gray's Elegy written in a country Church yard, is significant, appropriate, and artistically sound. The title indicates the pastoral nature of the whole arena in which the hero and the heroine are to fight their battles of life. The atmosphere is one of calm serenity and absolute freedom from the vextation and hurry which disturb the madding crowd of the city. In the rural areas of the district of Wessex where the characters move, there are as much freshness and simplicity as in the forest of Arden or in the imaginary land of Arcadia. It may be noted, by the by, that even the inhabitants of this blessed land of Arcady are not free from jealousy and love, from hatred and petty vanity that afflict the madding crowd of sophisticated cities and town. The title shows Hardy's ardent love of rustic life. He paints his heroine as a great lover of "that world of daylight coteries and green carpets wherein cattle from the passing crowd and winds hum; where a quiet family of rabbits or hares lives on the other side of your party wall, where your neighbour is every body in the tything and where calculation is confined to market days." In this novel the author lays the scenes far away from the bustle and tumult of the towns and deals with the fates of heroes living in the middle classes. With this little observation we can thoroughly congratulate our author on the happy selection of the title which is full of so much importance to the ordinary as well as to the trained ears.

***Q. 52. Write a short critical estimate of the book.**

**Ans.** Far from the Madding Crowd is one of the best novels, if not the best novel, of Hardy. It brings for the first time the author's genius into full relief showing him to be at once a master of characterisation, plot construction and vivid narration. The hero and the heroine are drawn in a grand manner, the one illustrating the possibility of the height of manhood even in a lonely atmosphere, the other showing by concrete example "the stuff of which all noble men's mothers are made". The plot is simple, but it is grandly conceived. "No book of Hardy's", observes Lascells Abercrombie, "has such a wealth of profound and splendid comedy ; the band of labourers Joseph Poorgrass, Laban Tall, Mark Clark, Matthew Moon, Henry Fray, Jan Coggan, the Old Malster and young Cain Ball—is an achievement which, for easy inspiration of genius, can only be matched in the very greatest literature. In several scenes the elemental comedy of these rustic immortals is without doubt Shakespearean in degree as well as in kind ; in the scene, for instance, when Joseph Poorgrass and Jan Coggan are drinking together while the body of poor Fanny Robin lies on the waggon outside. And this comedy is woven into the tragedy with exquisite discretion."

The style of the book is uniformly fresh from the beginning to end. It is full of grand descriptions, vivid narration, and we have grand landscape-painting mostly of a poet of the first rank. Though a novel, it has all the interests of a drama combining a tragic note with comic details. The splendid comedy of the rustic scenes in simply unsurpassed. Over the whole work presides a grand metaphysical conception of the Supreme Power of the Universe. The ethical tone of the book is as faultless as is its artistic expression. Considered alike as a novel and as a tragi-comedy in prose, Far from the Madding Crowd occupies and will continue to occupy a deservedly high place among the novels of English literature. This novel is out of outstanding merit as a deep criticism of life, and it is great in its pathos, in its subtle and delicate humour, and in its profound tragical import.

**Q. 53. Show how the rustics play the part of a Greek Chorus in the Novel.**

**Ans.** The Chorus in a Greek drama plays a very important part by side glances and reflective criticism from the point of view of impartial spectators. The rustics in Far from the Madding Crowd to a certain extent, fulfil this function. They are not touched by the tragedy of life. Life with them in a perpetual fountain of pleasures. Tneirs is a simple philosophy of life. Yet they are all along eager to comment on passing events. Cainy, who comments on the customs prevailing in Bath, is a typical example. Another example is Poorgrass—witness his sombre reflection at the close of the book. They comment on Bathsheba's new fangled way,s and do the dutv of the Greek Chorus. Henry's reflection on Bathsheba's indifferent conduct in the matter of going without a bailiff is another example. It must, however, be noted that the rustic chorus of the novel has nothing of the depth or pathos of the chorus of the Greek tragedy.

**Q. 54. Comment on "Far from the Madding Crowd" as a work of dramatic art.**

**Ans.** Although it is a novel, it reveals a good deal of mastery of the dramatic art, and dramatic art of Shakespearean pattern This appears notably in the construction of the plot and in the drawing of the characters. The character are no mere abstractions, but living beings of flesh and blood, talking and doing things like human beings in perfect harmony with their circumstances and environment.

**Q. 55. "The characters of Hardy do not bear the stamp of faultless art" (Cazamian). Do you agree in respect of Far from the Madding Crowd ?**

**Ans.** Though harsh, the remark is just. All the characters of the novel are not drawn with faultless. There is an air of freak of artificial construction only to meet certain artistic end. The character of Trov is suggested rather than drawn. (Read Answer to Q. 73). The characters of Bathsheba and Oak are well drawn. The character of Boldwood is not altogether faultless. Cazamian himself commenting on this

aspect says, "They are laboriously constructed, and from the outside, their creator is not under the immediate spell of intuition. In this field he is the architect rather than the poet ; the building is sound, but its frame and joints are visible."

***Q. 56. "There is no Iago in the Wessex bovels, hardly any wicked people" (J. C. Powis) Criticise and illustrate the remark with reference to Far from the Madding Crowd.**

**Ans.** Although Hardy's attitude to life is tragic, he does not seriously tackle the problem of evil in his works. He does so deliberately as a principle of art. Deliberately, again, he does not introduce any wicked people in his novels. There is no wicked man, for instance, in Far from the Madding Crowd, Troy might be something of a debauch and a rascal, but he cannot be said to be wicked in any sense of the word. (For elaboration read Ans. to Q. 74 infra).

**Q. 57. "He is a master of opening scenes" (McDowall). Illustrate this remark with reference to "Far from the Madding Crowd."**

**Ans.** The first scenes of Hardy, in the case of his Master pieces, like the first lines of Shakespeare, indicate the very spirit of the piece. They give us the atmosphere in which the whole work is to move. This is the case with almost all his novels and we may particularly refer to Far from the Madding Crowd. There the first scene opens in a pastoral atmosphere showing us the hero and the heroine face to face. The fascination as well as the foibles of the heroine are significantly shown and a substantially vital character of the hero is given. Commenting on all the novels of Hardy with reference to this particular point, McDowall says :—

"He is a master of opening scenes, rich in a suggestion of romance and precise in colour. The novels nearly always begin with something visible and memorable. Gabriel Oak watches comely Bathsheba, in her crimson jacket, regarding herself in a glass on the painted wagon, the picture is bright and delicate as Vermeer, and when the scene is done, it is sketch of two characters. Egdon, heath

embrowns itself in the twilight, and loveliness comes to life in magnificient prose, before 'humanity appears, hand in hand with trouble'. An astonishing little drama, the datum for the story and its hero, meets us almost at once in the Mayor of Casterbridge. From the opening of Jude the Obscure we know—perhaps too clearly—that the boy and the book are sure to be unhappy, but there is pure compensation in every touch that evokes his dream."

**Q. 58. "This (Far from the Madding Crowd) is the most miscellaneous of the bigger novels." (McDowall) Illustrate.**

**Ans.** The remark of the critic is to the point. It is miscellaneous because it combines the interest of drama novel and epic. It has an element of sensation as well as element of serenity. It has the interest of melodrama as well as of tragedy, of comedy as well as of idyll. The descriptions of the landscape are in an epic manner. The rustic scenes have all the beauty, grace and mirthfulness of comedy. The pastoral scenes describing the lives of the shepherds and their occupation are as charming as idylls of the most superb order. The element of the melodrama is markedly present in the characters of Troy and Boldwood. The novel is in fact an excellent compound of many elements united into a perfect whole by an artistic genius of the very first order. (Read also Ans. to Q. 43).

**Q 59. "There is more pathos than real tragedy in 'Far from the Madding Crowd." (Ratland). Justify.**

**Ans.** The remark of the critic is true to the point. The fate of Bathsheba cannot be regarded as tragic : it is pathetic. She had no fault of her own : she was strong enough to justify her experiences with a superficially romantic lover of doubtful moral principles. The prostration of Oak due to the loss of his flock again excites pathetic sentiments rather than tragic feelings. Exactly the same is the case with Boldwood. There are pathetic ends and pathetic sufferings without there being a real tragedy. In a real tragedy the central character definitely suffers for definite faults. This can hardly be said to be the case with Far from the Madding Crowd.

***Q. 60. "The book is one of the few among the Wessex novels in which beauty is commensurate with greatness" (C. H. Duffin). Criticise or justify the remark.**

**Ans.** The remark contains a judicious piece of criticism based on the actual study of this masterpiece of Hardy. The beauty of the book consists in the simplicity of its plot, lucidity of its description and narration of the episodes, as well as the excellent comedy that is to be found in the rustic scenes. Its greatness is due to the harmony of the whole work as a magnificient edifice in which a whole mass of materials is compressed into an artistic whole. The variety of the style suited to the different occasions, the grand moral design underlying the whole, the magnificent natural background giving us an idea of vast immensity, constitutes the greatness of the work. It is as beautiful in its execution and style as it is great in its artistic design and moral purpose.

**Q. 61. "No book of Hardy has such a wealth of profound and splendid comedy" (Abercrombie). Elucidate this remark with reference to "Far from the Madding Crowd."**

**Ans.** This remark of Abercrombie conducts us into the very heart of the book as a work of art. Its comic aspect especially in the rustic scenes, is prominent. Joseph Poorgrass, Laban Tall, Mark Clark, Matthew Moon, Henry pray, Jan Coggan, the old Malster, the young Cain Ball all these are comic characters literally unsurpassed in point of humour, genial grace and mirthfulness, except in Shakespeare. The scene describing the drinking together of Joseph Poorgrass and Jan Coggan before the dead body of Poor Fanny has an air of Shakespearean comedy about it. In the talk, in the motive, in the views of life expressed by these worthies, we have the very genius of comedy. Although Hardy himself once characteristically exprssed his view that "Tragedy in true guide, comedy lies", he has more than a sympathetic attitude towards the comic aspect of the things in his comical scenes in 'Far from the Madding Crowd", Gaskell was right in his opinion when he said that the rustics in 'Far from the Madding Crowd were "the greatest things in that kind done

since Shakespeare". As Mr. Fowler observes: "To match the racy humour of Joseph Poorgrass and the rest of the company at the old Malthouse, it might indeed be necessary to go back to Bottom and his crew in Midsummer Night's Dream, or to the grave-diggers in Hamlet. The only passages at all comparable in English fiction to Hardy's own novels, is the dialogues given in Silas Marner".

**Q. 62. 'Hardy's Women exist entirely in their own right' Abercrombie). Criticise or justify and illustrate this remark with reference to the female characters in "Far from the Madding Crowd".**

**Ans.** This remark gives us the most salient characteristic of Hardy's women. They are not mere playthings for men. Their characters do not serve as counterfoils to the male counterparts They have individual, distinct and unique characters of their own. The remark applies with justice to almost all the female characters of Hardy's novels, but most notably to Bathsheba who has a dominant will, a clear purpose and a strong resolution to do things in her own way. She has as many as three lovers—Oak, Boldwood and Troy. She appreciates all the three and she falls in love in right earnest with one of them namely, Troy ; but her personality is not in the least affected by her contact with him. She heartily detests his worldliness, luxury and indifference to the serious affairs of the family, and she particularly dislikes his looseness of moral principles. Thus, from beginning to end she stands a towering individuality with some pronounced defects of character and redeeming merits. (Also read Ans. to Q. 10, ante).

This remark, however, does not apyly to another important character of the novel, namely, Fanny Robin, who has not a distinct individiual personality of her own.

**Q. 63. "Far from the Madding Crowd" is the most fluent expression of the essential Hardy—the poet of Wessex" (Aldred). Elucidate.**

**Ans.** The remark draws our attention to the stylistic aspect of the novel. Whatever may be the defects of the book

in point of structure and design, there can be no gainsaying the fact that it is a perfect imaginative expression of a poetic soul specially revealed in the description of the landscape. (See Ans. to Q. 14).

## IV. THE NOVEL-ITS CHARACTERS

**Q. 64. Draw a sketch of the character of Bathsheba Everdene. Is she the heroine of the book ?**

**(V. Important)**

**Ans.** In a very pregnant sentence Hardy himself has given us the central feature of the character of Bathsheba Everdene says Hardy, "She (Bathsheba) was of the stuff of which great men's mothers are made. She was indispensable to high generation ; hated at the tea parties, feared in shops, and loved at crises." This is how we are introduced into the very heart of the heroine's character by the novelist himself. Bathsheba was the type of *'the eternal feminine'* embodied in a domestic shape for the guidance, consolation and also illumination of generations to come. She had in her the essential nobility of soul, the perception of truth, simplicity-and sincerity that have always characterised women of history like *Portia*, *Sita* and *Savitri*, and the fictitious but ideal woman of story like *Desdemona*, *Helena*, *Cordelia* and *Miranda*. The negative characteristics of our heroine, too, are given by the novelist in in the quotation cited above. The austerity of Bathsheba's character had nothing in common with the fashionable frivolity of the other women we are favourites in tea parties. She had no frivolity nor flippancy nor lightness. There was nothing greatly materialistic nor outrageously selfish about her. She was not destined to be a popular figure in the market place, that is, in the shops. But she had a warm fund of humanity in her, a service which is needed in crises, whether domestic or national. Bathsheba proved herself calm and resolute in her financial, material and moral crises. The manner in which she faced the crisis of the death of her husband, excited wonder and admiration even in veterans. The manner in which she properly dressed the body of her husband, and that without any emotion, was regarded as a stoical feat even by the attending surgeon. Mr. Aldritch who said, "The boy has

been undressed and properly laid out in grave clothes. Gracious Heaven, this mere girl! She must have the nerve of a stoic." And Bathsheba answered in a whisper: "The heart of a wife merely".

Next to her magnanimity of soul, calmness of temper, resourcefulness that was equal to all crises, *the identity between thought and action was a supreme characteristic of Bathsheba.* Her philosophy of life was not merely a matter of words: she transformed it into deeds, That was the greatest, the grandest and the noblest thing about her. This aspect of her character, again, is given by Hardy in the following words: "*Deeds of endurance, which seem ordinary in philsosophy are rare in conduct, and Bathsheba was astonishing all around her now, for her philosophy was her conduct, and she seldom thought practicable what she did not practise*".

This mature woman having a consistent philosophy of life, was the product of a gradual process of evolution which is also clearly traced in the book. In the beginning, she is a beautiful glrl with a little touch of vanity, anxious about the exhibition of her dress, not altogether free from a touch of frivolity which in others would be regarded as a touch of coquetry. We find her on the top of the wagon near Norcombe Hill regarding herself, as a fair product of nature of the feminine kind. She was too vain to thank in words--she thanked only through looks. If fair mind should dwell in a fair body, Bathsheba Everdene presents an instance to the point. She was exceedingly fair. She was graceful in her motion, beautiful in appearance and past master in the art of riding of which an uncanny' exhibition was given to Oak. She was rather boisterously free, and with something of prudishness she ran up to Oak simply to tell him that she did not love him.

All of a sudden the change of circumstances makes this giddy girl the mistress of the farm and she rises equal to the crisis. She deals with her men with sternness. She dismisses her dishonest bailiff detected in an act of stealth, she goes out into the market to sell corn and sells corn with ability. When she was angry, she seemed in the words of Liddy

"to swell so tall as a lion then", and looked 'almighty women-ish. Like all great ladies, she likes a companion—Liddy. Being a woman of flash and blood she has a share of weakness in making fun at the expense of others. At the suggestion of Liddy she sends the Valentine to Boldwood, causing thereby a great turmoil in his soul. This is the only act of folly she commits in her life and she sincerely repents it afterwards. She is not possessed of a critical mind, and she can not distinguish between right and wrong. Instead of accepting the love of Oak, a thoroughly sincere and reputed man, she allows herself a good deal to be carried away by the advances of Boldwood, whom she would have married but for the tragic appearance of the romantic Troy, a brilliant superficial figure who conquers her by an exhibition of sword exercise. After the marriage Bathsheba discovers her mistake and her disapproval of his course leads to Troy's romantic drowning in the sea, and his subsequent escapade followed by the ultimate tragedy of Troy's death at the hands of Boldwood and Boldwood's imprisonment for life. The ultimate marriage between Bathsheba and Oak is an act of poetic justice, the fitting culmination of the faithful career of Oak.

Throughout the whole of this career we can easily notice the prominent characteristics of Bathsheba—intellectual and moral. She is spirited, wilful, obstinate and graceful. She has a native freshness and a considerable vivacity of freedom, which she never loses even in her straits. Her beauty was demoniacal rather than angelic. Intellectually she displayed a good deal of sterling qualities. "She is always deliberative ; she does not speak, before the thought is formed in her mouth" ; She was an Elizabeth in mind and a Mary Sturat in spirit, i.e. more rational than impulsive. She was astonishingly frank. She never did things furtively.

Vulnerability to the passion of love in its sensuous, sensual and lower aspect was a fault in the character of Bathsheba, which can never be ignored and in it there was no element of rationality. Although folly was foreign to her nature, she fell an easy prey to the fascination of Troy : "Introduced as lymph on the dart of the Eros, it evidently permeated and coloured her whole constitution. Bathsheba,

though she had too much understanding to be entirely governed by her womanliness, had too much womanliness to use her understanding to the best advantage". She herself did not know the consequences of her own relation to Boldwood at the commencement : "Bathsheba was far from dreaming that the dark and silent shape upon which she had so carelessly thrown a seed was hot-bed of topic intensity. Had she known Boldwood's moods, her blame would have been fearful and the stain upon her ineradicable".

Though proud and obstinate, she was capable of womanly tenderness and her simple words to Gabriel in her distress—"Do not desert me Gabriel—" speak a volume. The manner in which she decorates the dead body of her rival in love, is indicative of a great soul within her. Temperamentally she was rather Puritanic. (After her marriage with Troy she could not tolerate her husband's frivolity, excessive indulgence and wastage.) She wanted a Purtanic home of which Troy was not certainly capable. In the storm scene, when she meets Oak she gives full vent to her soul and tells him that she married Troy between jealousy and distraction.

To sum up : Bathsheba, then, was an able, highly intellectual, practical woman who was not judicious in the matter of the choice of her lovers. Except this want of a gift of vision, we find very little discreditable in her. She was a woman of perfect culture in her own way, looking above, before and around. Even when rejecting the love of Oak, who was below her in culture and above her in station, she did not do anything wrong. Her hypothetical acceptance of Boldwood was equally right. Her easy conquest by Troy denotes a want of judgement in her ; and proneness to flattery and susceptibility to jealousy are defects which appear unmistakably in the character of the heroine.

Nevertheless, taken as a whole, the character of Bathsheba may be regarded as a masterpiece of the novelist's art ; and she can without any dispute be regarded as the heroine of the book round which the action of the whole work centres. It is the perfect and selfless devotion to her that ennobles the

character of Oak. It is the infatuated love for her that leads Boldwood to a tragic fate. It is association with her that ultimately results in the not altogether undeserved doom of Troy. Bathsheba is definitely and reasonably the heroine of Far from the Madding Crowd ; she is the most central dominant of the characters.

**Q. 65. "Bathsheba combines the feminine charm with the feminine destructiveness" Show how.**

**Ans.** This paradoxical remark has an element of truth. Bathsheba radiates her charm all around her, and this must be regarded as a sterling feminine attribute. But there is also a destructive aspect of her beauty. It creates a devastation in the heart of Boldwood. It also proves destructive to Troy who is led to a fatal end through his couquest in love. The tragical of the novel are "dominated by the spirited, wilful figure of Bathsheba—Bathsheba, whose caprice is responsible for the death of Troy and the worse than death of Boldwood who, though not overtly rebellious against her surroundihgs, is implicitly so by her ladyish delicacy, and yet is, we must admit, thoroughly worthy of Oak's dogged and tireless adoration."

**Q. 66. "Bathsheba at bottom was a great woman" (H. C. Dufflin), Elucidate.**

**Ans.** Bathsheba was great in intellect and in a sense great in character. She displays a good deal of resolution and always rises equal to crises. (For elaboration see Ans. to Q. 64).

**Q. 67. "But it is in character and not in understanding that Bathsheba is great" (H. C. Dufflin). Justify.**

**Ans.** Bathsheba displays her lack of understanding in rejecting Oak's offer of love in the first instance as well as in the second, and in being infatuated by the brilliant but shallow Troy. But she is great on account of her tenderness, amiability, practical understanding, sincerity and identity of thoughts and deeds.

**Q. 68. "Bathsheba's injunctions for Fanny's burial are true Hardy—if they are not Shakespeare." Comment.**

**Ans.** It is very beautiful aspect of the character of Bathsheba that is noted by the critic here. This is very generous criticism of the character of Bathsheba. In a beautiful light revealing her tenderness towards her rival. The true beauty of the remark can be appreciated only by quoting the injunctions themselves : "Carry with you some evergreens and flowers to put upon her coffin - indeed, gather a great many, and completely bury her in them. Get some boughs of laurustinus, and variegated box, and yew, and boy's love ; ay, and some bunches of chrysanthemum. And let old Pleasant draw her, because she knew him so well." Such elaborate attention to details is seen only in the works of Shakespeare, the master poet and dramatist. Thomas Hardy's poetic and dramatic genius rivalled Shakespeare's in this respect.

**Q. 69. "Bathsheba Everdene is one of the most attractive women ever created by the novelist's imagination." (Fowler) Elucidate.**

**Ans.** Bathsheba is the most attractive woman ever created by the novelist's imagination, because she is very fascinating by reason of her charming qualities, combing as she does feminine despotism with feminine exactingness. She carries about her an atmosphere of social charm, intellectual subtlety and persuasiveness with which is associated the moral greatness of its own. She attracts men of divergent temper by this charming personality of hers—the sober Oak, the stoical Boldwood and the shallow Troy.

**Q. 70. "Bathsheba's training had been incomplete : she never attained the harmonious perfection of wordsworth's Lucy" (Fooler). Justify the remark and elucidate.**

**Ans.** This is a very lucid remark pointing out the vital defect in the training of Bathsheba. From the start of her life she had been left to herself, being under the guidance of no father or mother during the most formative period of her life. The result was what might be expected. She

grew into a spirited, wilful, young woman with nothing to control the impulses of her emotion. There was a good development of her intellect but no development of the soul ; and her intellect again never attained the perfect maturity of culture. She got knowledge, but no wisdom. Her impulse preponderated over her reason. Her emotion, her intellect and her will never harmonised into a complete whole, as was the case with Wordsworth's ideal woman, Lucy.

**Q. 71. "If Bathsheba's loquacity tells nothing, Gabriel's silence says much" (Aldred). Criticise the remark.**

**Ans.** The remark brings into itself the contrast existing between the hero and the heroine. Bathsheba talks too much, whereas Gabriel talks rather too little. Bathsheba is governed by emotion, whereas Gabriel is governed by reason. She displays the character of a passionate woman, whereas he displays the character of a stout stoic.

**Q. 72. Draw a sketch of the character of Troy.**
**(V. V. Important)**

**Ans.** Troy is the most interesting and also the most brilliant, though certainly not the best character of the book. He plays a pivotal role in the novel His character is, rather explaimed than presented. And it is explained in the author's own words in a very significant paragraph, a part of which may be quoted here ;—"He was a man to whom memories were an incumbrance, and anticipations a superfluity. Simply feeling, considering, and caring for what was before his eyes he was vulnerable only in the present. His outlook upon time was as a transient flash of the eye now and then. That projection of consciousness into days gone by and to come, which makes the past a synonym for the pathetic and the future a word for circumspection, was entirely foreign to Troy. With him the past was yesterday ; the future, tomorrow ; never the day after.

Tory was of mixed parentage, and came of an English father and a French mother, thus combining the severity of the English with the joviality of the Franch nature.

He was as emotional as he was active. As Hardy tells in the quotation given above, he had a narrow vision, confining his attention to the visible and the present. He was equally inattentive to the past as well as to the future. This very narrowness of vision made a happy being. He was never afflicted with the disease of reminiscence and had a fund of optimism which was partly due to his innate temper and partly to his heritage, the French people being naturally jovial. Being innocent of expectation he never suffered disappointment. So his very defects were a sort of negative gains to him.

He was moderately truthful to men, but a downright liar to women. And his mendacity was a step to his success with the gentler sex. He never crossed the line which divides the spruce from the ugly vices. His morals though not applauded, were never very severely disapproved. The attitude of society to him was encouraging in his course. *His prospensities were totally separated from his reason.* The vicious phases of his character were due to impulse, and the virtuous phases to meditation, while his intentions were hononrable. Any particular deed formed a dark background which threw them into prominent relief." He was full of activity ; but his activities were locomotive rather than vegetative and there was no rational foundations for them. His eloquence rose to brilliancy on occasions, but he fell below the common place in action. He had a strong power of of understanding and considerable force of character ; but his understanding exhausted itself in trivialities and the force wasted itself in useless growths. He was a man of fair education and his neighbours credited him with a knowledge even of Chinese. He could be one thing and seem another. "He could speak of love and think of dinner ; call on ths husband to look at the wife ; be eager to pay and intend to owe". He had a very cynical philosophy about women. The only alternative to flattery was cursing and swearing with women. "Treat them fairly and you are a lost man"—this was his cardinal maxim. He had a sort of dignity peculiar to himself. He talks of himself as an important man in the third person. And at the first

encounter with Bathsheba he says, "No stranger but Seargeant Troy," and repeats the phrase over and over again. Indeed he was a doctor's son by name and an earl's son by nature. *i.e.*, there was something dignified in his demeanour which stuck to him to the last. He was a perfect master of sword exercise and displayed a good deal of cleverness in his exercise with the circus party. He was perfectly acquainted with the superficial art of a successful lover, a monumental evidence of which is his conquest of the heart of Bathsheba. The jovial, the sensual and the vicious aspects of Troy's character reveal themselves after his marriage with this lady. He is given to horse race, to merry-making and to indulgence in pleasure, which are not liked by his newly-married wife. He is capable of revenge, and the way in which he punishes Boldwood is described in the 34th chapter of the book called "Home again—a trickster."

He was a pure materialist. He was indifferent to the production and preservation of the property of his newly married mistress : and while he was indulging in festivities, the whole of that property would have been destroyed but for the faithful service of Oak. Previous to his marriage with Bathsheba, he had fallen in love with Fanny Robin and he deserted her in a cruel manner. Any how he made enough atonement for it by admitting the fact to Bathsheba in the long run and telling her frankly that Fanny had been his real love.

In characteristic words he says to Bathsheba : Ah ! do not taunt me, madam. This woman is more to me, dead as she is, than you were, or are or can be. I should have married her. I never had another thought till you came in my way. Would to God that I had : but it is all too late. I deserve to live in torment for this. "Turning to Fanny then he said, "But never mind, darling, in the sight of heaven you are my very, very wife." And again to Bathsheba, "You are nothing to me—nothing. A ceremony before a priest does not make a marriage. I am not morally yours."

The romantic escapade of Troy is quite in line with

his character. His attempts to drown himself; his rescue at the hands of sailors, his experience in America as a professor of of gymnastics and his subsequent appearance as a member of the circus party with a view to escape the censure of his life—all these things are in harmony with the rest of his career as a passionate and romatic being, taking not a serious but a superficial view of things. His fateful appearance at Boldwood's PARTY leads to his death at the hands of Boldwood and forms a tragic culmination of his career.

Whatever may be the nature of the love that existed between Bathsheba and Troy, it was never really very deep—it was superficial. Bathsheba showed to dead Troy all the reverence, all the conjugal affection that is due from a faithful wife to her beloved. Troy must have had some element of greatness in him to attract so much love and affection from a great character like Bathsheba. She who could decorate the dead body of her husband so carefully must have possessed the nerves of a stoic.

To sum up : Troy was then an interesting character, a soldier with excellent, eloquence, cleverness, dexterity and resourcefulness. He was, at the same time, very shallow and grossly material, having a superficial view of things. He was a past master in the art of winning woman's hearts, and his conquest of heart of Bathsheba is a monumental evidence of his skill. He was not the man to be in thoroughly good relation with the sensible and severely pure women of the type of Bathsheba and his incomptibility was the ultimate cause of his ruin.

**Q. 73. 'He (Troy) has some interest of character, but it is explained rather than presented (McDowall). Justify.**

**Ans.** This is a very profound remark touching the very vital of Hardy's art. The author gives us an explanation of his character by way of description. He tells us that he is a narrow, materialistic and shallow ; but he does not give us the concrete examples of all these points. We have an idea of his grossly materialistic view of things ; but of his narrowness and shallowness we have no concrete examples. So we quite agree with the critic in the opinion that Hardy

gives us an explanation rather than a representation of Troy's character.

**Q. 74. "While Troy does not win admiration: he does not arouse dislike". Discuss.**

**Ans.** This is a very brief critism of Troy's character but it is very much to the point. It is a positive as well as negative analysis of his nature. There is nothing positively good about him. No intellectual greatness, no moral depth attract our attention in the character of Troy. At the same time vices are not of a repulsive nature. His shallow materialism, his narrowness of vision and his incapacity to dive into the depth of things are not laudable things ; but they are not enough to excite sentiment of aversion in our hearts. He is an immoral man with some foibles, but no villain of the positive type like Shakespeare's Lago, Lachimo and Edmund.

**Q. 75. Draw a sketch of the character of Oak. Is he the hero of the book ? (V. V. Imp.)**

**Ans.** Oak, the hero of the book, is certainly the best character in the whole work and the most interesting, next to Bathsheba, the heroine. His name Gabriel Oak is significant one. And element of essential moral soundness is the most salient feature of the character of Oak. He is uniformly logical, sober, deep, having his passion completely under the control of his reason. The author has described his character in all its phases—physical, intellectual and moral. His was a sound mind in a sound body ; his sound mind, again, containing a sublime soùl, the sublimity of which has been scarcely surpassed either in fiction or in history. He is heroic being of the middle class who rose to moderate good fortune by dint of perservance and labour. He is presented by the author in the very first chapter of the book as a model young man of 28, belonging to the peasant class with complete command of his intellect over his emotions. He was equally free from from the impulse of youth as the prejudice of age. He had a perfectly sound body, though he walked in a bending manner. He was studious of appearance on Sunday and was a man of indifferent religious views. He had scrutinizing eyes and at the very first sight he could read vanity in the character

of Bathsheba, the future heroine. He was a man of artistic nature who could sing with his flute well, and it may be concluded that he understood something of the poetry of motion. Naturally he was a static in mind, in body and in moral, though he could do things with 'mercurial dash' when occasion demanded it. He had a Platonic frame of mind and an optimistic mood, both of which are very well described by the author in the following eloquent words: "Being a man not without a frequent consciousness that there was some charm in this life he led, he stood still looking at the sky as a useful instrument and regarded it in an appreciative spirit, as a work of art superlatively beautiful. For a moment he seemed impressed with his speaking loneliness of the scene, or rather with the complete abstraction from all its compass of the sights and sounds of man. Human shapes, interferences, troubles, and joys were all as if they were not, and there seemed to be on the shaded hemisphere of the globe no sentient being save himself; he could fancy them all gone to the sunny side." To look upon the sky as a useful instrument and as a work of art reveals an aesthetic sensibility of the superb order. To hear the piece of loveliness is again a market of poetic nature which Oak undeniably possessed. With this poetic frame he had also a practical bent of mind. He has been the son of an ordinary man. He had been previously a bailiff for a short time and earlier still a shepherd. He had assisted his father from childhood in tending flocks. He elevated himself to the position of Farmer Oak by his sustained efforts of industry and chronic good spisit."

Oak, being a young man, had a young man's weakness in matter of love. Bathsheba with her graceful appearance attracted his attention and conquered his heart. Her sight on the top of the carriage and afterwards on horseback literally charmed him, and he came to entertain a genuine sentiment of affection for her: but he was not an adept in love, and in his conduct to Bathsheba he revealed his tactlessness. Unlike Troy, he did not know the language of a successful lover.

Nothing tests one's character better than adversity. Oak's character stood such a test with eminent success. He took his pastoral tragedy, involving the loss of the whole of flock, in the spirit of a philosopher. He paid his debts and he stood in his shoes again as a shepherd, thanking his stars that he was not a married man. With his resourcefulness of mind, he proceeded to the fair seeking employment as a shepherd. He saved Bathsheba's corn from fire, and entered her service in the simple capacity of a shepherd. He was astonished to find his once beloved mistress now as the task-mistress ordering her affairs with the severity and discipline of a male land-proprietor.

Though a lover, he had never the ordinary lover's psychology. He was cool in his judgment and dignified in his behaviour all along. He plainly told Bathsheba that her treatment of Boldwood was unworthy of any thoughtful, calm and meek woman. And when Bathsheba dismissed him for his bluntness of speech, he quietly departed with dignity. The authority characteristically describes the scene thus :—"And he took his shears and went away from her in placid dignity as Moses left the presence of Pharaoh."

Oak possessed a firm sense of dignity. Nothing could make him give away this sense which was begotten of self-respect of the noblest style. This is evident from his unbending attitude displayed to Bathsheba when her sheep were in great trouble owing to their consumption of clover. Bathsheba sent for him, but he would not come until she came down from her proud attitude and humbly wrote to him, 'Do not desert me, Gabriel.

He is, however, one of those friends who are bound to one's soul 'with whoofs of steel." He proved such a friend and benefactor of Bathsheba. There is an element of disinterestedness in his love. Even when he realised that there was no possibility for him to get Bathsheba as his wife, he selflessly gave her very sound advice. He disliked Troy and recommended Boldwood to the acceptance of Bathsheba in words that do honour both to his understanding and his heart. He did not like to be treated like Tom,

Dick and Harry, and with clear precision, he indicated his position in life and his present state when he told Bathsheba the reason for which he could not leave her. These are words : Go, indeed-what folly will you say next ? Treating me like Dick, and Harry when you know that a short time ago my position was as good as yours. Upon my life, Bathsheba, it is too barefaced. You know, too, that I can not go without putting things in such a strait as you would not get out of, I can't tell when. Unless, indeed, you 'll promise to have an understanding as man as bailiff or manager, or something. I 'll go at once if you 'll promise that: These are words not only of a dignified man but also of a sincere friend.

In this persevering service for Bathsheba, in his utmost devotion to her as a dutiful servant, Oak ultimately reveals the great stuff of which he is made. He stands by her through good report, and when the proper moment for a union with her comes, he does not display any haste. After the death of Troy there is nothing to bar the way of Oak's advancement. One of his rivals met with death, the other was in prison. And in the author's own words, Gabriel's magnificent star was in the ascendant. The climax is described in the chapter of the book, Called 'Beauty in Loveliness'. Here it is not the man but the mistress who goes out from her way to meet the lover. In the long last, he discloses his love for her.

Though inferior to Boldwood in wealth and to Troy is superficial refinement, Oak too was a man of culture in his own way. He had a studious frame of mind, reading the Bible before retirement ; and among the few books, according to the author, having the following ones as his constant companions :—The Veterinary Surgeon, Paradise Lost, The Pilgrim's Progress, Robinson Crusoe, Ash's Diction ary and Walkingame's Arithmetic. The man who could read The Pilgrim's Progress and Paradise Lost even in the station of a peasant must have a good taste and a Puritanic taste to boot. Oak was a man of excellent courtesy, refined habits, thoroughly considerate to all. His boon companions, like Poorgrass, Jan Coggan, Mathew Moon and the rest found in

him a congenial companion: and he does nor forget them even when he reaches the culmination of his future by marrying Bathsheba, his heart's mistress, the object of his adoration and love.

He was equally great in his head and in his heart, rich in imagination and having a poetic vision—a man who could study the stars and understand the message of nature with precision. In his elemental humanity, in his simplicity severity and obstinate devotion to duty, Farmer Oak of our story reminds us of Cincinnatus, another great farmer who happend to be the dictator of Rome. Mr. Abercrombie gives a fine tribute to Oak in the following words :—

"The steadfast lover, so faithful that personal disappointment is of no account matched with the welfare of the beloved, is the natural flowering here of 'plain heroic magnitude of mind' : of a life whose whole conduct is simple unquestioning patience, a tolerant fortitude deeply rooted in the earth and directly nourished by the imperceptible vigours of impersonal nature."

To sum up :— Oak is a sterling character, full of sanity, sobriety, vigour of understanding and a capacity to judge things for himself. The strength of his head is equal to the magnanimity of his heart. In him the grace of expression, the sternness of devotion and a strong sense of dignity cohere together. He is absolutely free from small jealousies ; and he always rises equal to the occasion at a time of crisis. The resourcefulness of his mind, the depth of his imagination and his ability to bear adversity combine together to make him a heroic character. His failings in the matter of dresses, his inaptitude as a lover, his small idiosyncrasies and his defective education are more than atoned for his great qualities.

Such a character can undoubtedly be the hero of any book. He is certainly the hero of this book. Beside him Troy is a superficial maniac and Boldwood a wise fool at the best. The whole action of the book from start to finish centres round its two prominent characters, viz, Bathsheba and Oak, the hero.

**Q. 76. Indifference to fate is the basic character of Gabriel (H. C. Dufflin). Justify.**

**Ans.** This is a profound remark giving us a silent feature of the character of Oak. He is grimly indifferent to fate. He does not care a jot for her frown, and is not affected by her favours. When by a single stroke of fate, loss of his flock, Oak is reduced from opulence to beggary, he is not at all disheartened. He pays off debt and stands in his shoes, thanks his stars that he is not a married man and goes out into the world to to fight the battle of life over again. Even in the midst of his misfortune he does not lose the serenity of disposition and sings snatches of song through the pipe in the market-place. Nothing could demonstrate the indifference to fate better than this act on his part. The categorical declaration of Bathsheba that she does not love him does not break his heart. He continues the same cool, calculating man as he has ever been. When the decree of fate makes him again happy, prosperous, blessed in having the woman after his heart as his wife, he does not display any undue sense of exultation. Thus from start to finish Oak is stolidly indifferent to fate.

**Q. 77. Draw a sketch of the character of Boldwood.**

**Ans.** Boldwood is a very interesting and a serious character deserving a close study and exciting our admiration. He is marked out by nature, as it were, as a tragic character, excessive indulgence in the passion of love being his fatal trait. He is a man of 41, of sound physique and apparently of sound morals, having about him something of the air of a Puritan. He was a gentlemanly man with full and distinctly outlined Roman features, the prominences of which glowed in the sun with a bronze like richness of tone. He was erect in attitude, and quiet in demeanour. One characteristic pre-eminently marked him—dignity. He was a confirmed bachelor being altogether invulnerable to the passion of love. A lot of ladies made their love to him without success. He was, in the words of Liddy, a hopeless man for a woman. The whole aspect of this character of Boldwood is given by Liddy in words which cannot be translated without sacrificing their

lavour : Never was such a hopeless man for a woman ! He 's been courted by sixes and sevens--all the girls, gentle and simple, for miles round, have tried him. Jane Perkins worked at him for two months like a slave, and the two Miss Traylors spent a year upon him, and he cost Farmer Ive's daughter nights of tears and twenty pound's worth of new clothes, but Lord—the money might as well have been thrown out of the window."

This passionless man bore in him a very kind heart, having a genuine sympathy for the poor. Fanny was in distress, he took up the charge of her education, sent her to school, and it was purely out of sympathy for her that he came to enquire after the girl when he learned that she had fled away. He was also an interesting character enjoying a reputation for popularity in the locality. Liddy tells Bathsheba that his popularity is acknowledged by everybody. He was indifferent and moody, because he had once a disappointment in love. This good looking upright man of 41 comes to our notice very prominently at the market ; for every body was attracted by the beauty of Bathsheba, but not he "the black sheep". He refused to worship at the shrine of beauty. He was indeed a species of Daniel in her kingdom who persisted in kneeling eastward when reason and common-sense said that he might just as well follow suit with the rest." "The solemn and reserved yeoman" was indeed not made of ordinary stuff.

At a psychological moment in the life both of Boldwood and Bathsheba, the latter addressed a Valentine to him marked : "Marry me" which altogether disturbed the symmetry of his whole being. This solemn reserved yeoman found the balance of his mind totally shaken. He was anxions to discover the identity of the writer. This was the invasion of his nature by the passion of love which was to have such a fatal effect. He read over and over again, felt fascinated, imagined before him the personality of the writer, imagined her to be woman and so forth. This is the pure delirium of love. An exact idea of Boldwood's frame of mind can be got from the following words of the author :— "The vision of the woman writing, as a supplement to the

words written, had no individuality. She was a misty shape, and well she might be, considering that her original was at the moment sound asleep and oblivious of ail love and letter writing under the sky. Whenever Boldwood dozed, she took a form, and comparatively ceased to be a vision: when he awoke there was the letter justifying the dream." When it revealed to him by Oak that the writer of the letter was Bathsheba, he felt a strangely disquieting qualm from a new thought—the thought of the writer which now completely occupied his mind. In the market-place, Boldwood had again a full view of her and this made the conquest of his heart by her complete. In Hardy's words, his heart began to move within him at the sight of "romance in the flesh", the actual beauty of whom more than surpassed Boldwood's actual imagination The thought of Bathsheba set Boldwood on meditation in the gloomiest sense of the word. He was neither light nor careless in this constitution either for good or evil. He was not at all man of ordinary nature. Nevertheless, his nature, like Othello's, once disturbed could go to extremities. To quote Hardy. "His equilibrium disturbed, he was in extremity at once. If an emotion possessed him at all, it ruled him ; a feeling not mastering him was entirely latent, stagnant or repaid, it was never slow. He was always hit mortally, or he was missed."

A tremendous passion reigned in his soul. Once let loose, it knew no bounds. The whole of his character with its defects and merits is given in the following words : "Stern in the outlines of action, mild in the details, he was serious throughout. He saw no absurd sides to the follies of life, and thus, though not quite companionable in the eyes of merry men and scoffers, and those to whom all things show life as jest, he was not intolerable to the earnest and those acquainted with grief. Being a man who read all the dramas of life seriously ; if he failed to please when they were comedies, there was no frivolous treatment to reproach him for when they chanced to end tragically."

He was essentially a tragic, serious and deep character unfit for this dark life of material pleasure, luxury and love. The author indeed describes him—this dark and silent shape—

as a tropical forest in which the seed of love was thrown to fatal end. It was a hot-bed of tropic intensity. The whole of the sequel proves the truth of this assertion.

Boldwood falls in love—unfathomable love. He visits Bathsheba this time officially and formally and tenders his love to her ; in case she would accept his offer, he promised her all manner of comforts right after the fashion of a lover. When Bathsheba does not reciprocate his love, he feels perplexed, drops his gaze to the ground and stands like a man who does not know where he is. Still he proposes to see her again.

We find the meeting of Bathsheba and Boldwood in the sheep-shearing scene in Chapter 22. This time he takes away Bathsheba on the back of a horse, out for a walk. Their mutual love was gone further than before, about to be culminated in a happy union. He meets her again and elicits a promise of love from her. It was the culmination of his happiness when Bathsheba told him : "I will try to love you', she was saying, in a trembling voice quite unlike her usual self-confidence. And if I can believe in any way that I shall make a good wife I shall indeed be willing to marry you".

Boldwood feels himself in the seventh heaven. This is the culmination of his joy. What follows is pure tragedy. Troy, the superficial Troy, appears on the scene and literally snatches Bathsheba from Boldwood, to the latter's utter disappointment. The whole of the vehemence of his nature is well described in the chapter on "Fury". There he blames Bathsheba for her desertion. Here is a specimen of his vehemence of both in love and disappointment : "Why did Troy not leave my treasure alone ? he asked, fiercely. 'When I had no thought of injuring him, why did he force himself upon your notice ! Before he worried you your inclination was to have me ; when next I should have come to you your answer would have been yes. Can you deny it— I ask can you deny it ?"

Hence forward, there is a distinct decline in the mental swell as in the moral quality of Boldwood owing to his

disappointment in love ; and it is because of this decline that it is possible for a man like Troy to play a dirty trick at his expense as described in the chapter. "A Trickster" Boldwood examplifies here the descent of character, the degradation of love through excess in love to an unusual degree. The disappointment in love alters the character, degrades the intellect and even disfigures the appearance of the very man. Oak distinctly notices it (See Chap. 38). There Boldwood distinctly confesses his disappointment in the words of Boldwood to Oak which runs as follows :—I had some faint belief in the mercy of God till I lost that woman Yes, He prepared a gourd to shade me, and like the prophet I thanked HIM and was glad. But the next day He prepared a worm to smite the gourd and wither it : and it is better to die than to live !"

Here the vehemence of passion is described with a beauty of language and a depth of feeling which is rarely to be expected from the man of his rank. After the supposed death of Troy, Boldwood's idea of marrying Bathsheba is again revived. He meets her and wants her to make him a promise of marriage after a specified period. Bathsheba can by no means be made to make such a promise, Boldwood is patient, ready to wait like Jacob for his Rachel : but all this is to no purpose. Any way the dead Troy is not dead. In Boldwood's feast, where Bathsheba is invited and consents to go. Troy appears as if a ghost from Hades. He wants to take away Bathsheba by force. This is too much for Boldwood. He shoots Troy dead, and attempts to shoot himself. Here the tragedy reaches its culmination. There is another way for me to die. Boldwood departs, surrenders into the hands of the authorities, is tried and condemned to death. On the strength of a question from a large number of members of the public to the Home Secretary pointing out that Boldwood was not of a sound mind, his sentence is reduced to an imprisonment for life. Thus the career of a bold, stout, serious, peasant ends in being a suicide, thanks to the fatal trait of love.

To sum up : Boldwood is a serious character, at once sensible, sober, patient and dignified. He has the appearance and dignity of an ancient Roman. He is kind, courteous and

polite. His great defect is that once he is possessed of the passion of love, it carries him to ruin. It is the fatal trait in his character. There is no meanness, there is nothing wrong in his approach to Bathsheba. His words, thoughts and deeds are equally dignified But once he is infatuated by love, everything goes astray. His judgement deserts him. He becomes moody, sentimental and to a certain extent foolish. Ultimately, he becomes a suicide and ends his days in a prison.

**Q. 78. "The dour Bachelor Boldwood is the least interesting character of the book" (Aldred). Criticise the remark.**

**Ans.** It is impossible to agree with the critic in his depriciation of the character of Boldwood. He may be a tragic character with limitations, he may be passionately vehement ; but he is not certainly wanting in interest.

In his locality on account of his wealth and importance, 'he is observed of all observers.' Bathsheba too finds in him a very appropriate bridegroom, and she would have certainly married him, but for the event of Troy—that romantic lady-killer.

**Q. 79. Sketch the characters of (a) Fanny, (b) Liddy, (c) Henry, (d) Mark Clark, (e) Coggan, (f) Pennywise, (g) Poorgrass (h) Laban Tall (i) Old Malster.**

**Ans.** (*a*) Fanny Robin is a pathetic but not tragic character. She is the most pathetic character in the whole book. She is feminine from the top of her head to the trip of her toes—submissive, confident in her lover, and thoroughly passive. Her lover, however, is a rascal who deserts her in a manner that a gentleman should not.

Fanny, as we know later on, is the girl whom Oak meets on his way and out of pity gives a little money. This money, however, is returned by the timid girl in a letter to him which is read out to Boldwood. This letter shows dignity as well as a sense of respect, and confidence in her lover. In this letter she thanks the unknown friend for the money, tells him the name of her lover and the time of their marriage which was at hand. We at once know Fanny,

the missing servant of Bathsheba's house, is deeply in love with Troy. It is arranged that they will proceed to the Church of All Saints for the purpose of marriage. The poor girl makes a mistake and goes to All Souls. The result is that the marriage does not take place. The future possibility of the union is frustrated by Troy's marriage with Bathsheba. We next meet her in a pathetic condition as described in the chapter called "on Casterbridge Highway". There we met her in a pathetic condition indeed. She was weak, feeble, walking on crutches. She was on her way to the poor-house for the purposes of concealing her shame—she was apparently pregnant. She could not walk with her utmost effort. She turned to a dog for assistance which is generously given. And when she reaches the Union house the dog is chased away. What follows is still more pathetic: Fanny dies, and then there comes the question of her burial, Mr. Boldwood wants to bury her at his expense, but Bathsheba will not allow it. She is conveyed from the Union house to Bathsheba's own house and is given a decent burial. Fanny in death triumphs over Bathsheba in life. The latter has the misfortune to know that Troy was in genuine deep love with her—the poor Fanny.

This timid, docile and at the same time dignified girl—dignified in her own way—has a charm of her own. She is a weak, pitiable character exemylifying the tenderness as well as the frailties of women. She is a passive woman, falling a victim to the seductive charm of Troy. She had in her genuine elements of love capable of attracting real devotion; and the triumph of dead Fanny over Batnsheba living is graphically monumental. When Troy declares her to be this real wife. we get at least a recognition of Fanny's sincere and intense quality of love, which gets a response from so unexpected a quarter.

(*b*) Liddy Smalbury is a little delicate character deserving our notice. She has in her the feminine characteristics per excellence—tenderness, womanly delicacy, and affectionate devotion. The author himself has given an eloquent tribute to her in the following words which speak

volumes : "Liddy like a little brook, though shallow, was always rippling : her presence had not so much weight as to task thought, and yet enough to exercise it."

She was the boon companion of Bathsheba who almost rose to the rank of being the confidential secretary. She is very simple and frank. She asks her mistress if she would acertain whom she was going to marry by means of the Bible and the key. It is she who suggests the sport of sending the Valentine to Boldwood. She has a good power of description and narration. When asked to give particulars about Boldwood, she does it with great effect.

She is a bit passionate as well as sentimental. This is quite clear from the chapter "Hot cheeks and Tearful Eyes" (Chapter 30). When in consequence of the rebuke of Bathsheba she wants to go away, Bathsheba affectionately bids her stay with the words : "Dear, dear — I don't know what I am doing since this mirerable ache on my heart has weighted and worn upon me so· What shall I come to ! I suppose I shall get further and further into troubles. I wonder sometimes if I am doomed to die in the Union. I am friendless enough, God knows".

This is indicative of Bathsheba's great confidence in Liddy as a helpful friend and guide. Liddy thoroughly deserves this her by faithfulness and devotion. She is Bathsheba's true friend. When out of vexation with her husband, Bathsheba takes shelter in an attic, Liddy comes to her help, finds her out, supplies her with goods and brings her into a proper frame of mind by her sooting words.

Liddy is indeed one of the most interesting minor characters—a fit companion for a heroine of the type of Bathsheba.

(*c*) Henry Fray is a melancholy man having a melancholy view of life. He is one of the persons who look upon the world with an eye of discontent, whether there is any matter of discontentment or not. We meet him for the first time in the Malthouse as a person who is given to drink : he never refuses an offer to drink. A pen-picture of Henry is given by Hardy in these words : "He was a man of more

than middle age, with eyebrows high up in his forehead, who laid it down that the law of the world was bad, with a long suffering look through his listeners at the world alluded to, as it presented itself to his imagination". He has humorous eccentricity in spelling of his name in the wrong way. He spells Henry as H-e-n-r-y on the ground that he is a Christian man. In the opinion of this worthy, orthographical differences have a great deal to do with the personal character of a man. His appearance was quite in harmony with a mental character : "Henry appeared in a drab kerserymere great-coat, buttoned over his smock-frock. The white skirts of the latter being visible to the distance of about a foot below the coat-tails, which when you got used to the style of dress, looked natural enough, and even ornamental, it certainly was comfortable." He bears a very critical and unfavourable attitude to Bathsheba ; and he always bears a mark of despair in his face. He very fervently hopes for the post of bailiff, which has fallen vacant owing to the dimissal of Pennyways and he is sorry that this post has not been given to him. He feels like a man in travails-like a man whose genius has not been sufficiently recognised. He has, however, the freedom merit of being resigned to his lot. He is a man of cool temper which is revealed in the following words of his : "However, I look round upon life quite cool. Do you need me, neighbour ?

My words, though made as simple as I can, mid be rather deep for some heads.

(*d*) Mark Clark is one of the interesting minor characters We met him in the Malthouse in the drinking party. He was a man of genial pleasant disposition, "whom to meet any where in your travels was to know, to know was to drink with, and to drink with was, unfortunately, to pay for" *i.e.* he was a man of infectuous sociability. Oak rightly characterises him as one of the "bright boys." He is not very courteous in habit as is clear from the reception he gives to Oak and the manner in which he talks about him when Oak was playing on the flute. He is chastised by Oak for his loose talk and chastised deservedly. He haunts wine houses and has not a very favourable appearance in the

Buck's Head. He has an appreciable thought for drinking and and talking about drinking, and is quite at home on drinking feasts. Here is a specimen of his speech on the benefit of of drinking. 'True', said Mark Clark. "Tis a talent the Lord has mercifully bestowed upon us, and we ought not to neglect it. But, what with the persons and clerks and school people and serious tea-parties, the merry old ways of good life have gone to the dogs-upon my carcase, they have." This is the utterance of a man with whom life is spent and religion is illusion. Mark Clark was really a joyal man of the world having his notions confined to this material world of ours, and caring nothing for the life to come.

(*e*) Jan Coggan is an interesting character being a hospitable man, a good man, in whom confidence could be reposed with safety. He gives Oak a shelter in his house, while others asked him to walk out into the street. Oak has full confidence in him as a friend ; and communicates to him his plans of secret marriage with Bathsheba, a confidence which he thoroughly deserves. He is also one of Oak's 'bright boys'—a jovial man and veteran drunkard whom he meets in the Malthouse where he gives vent to his feelings about Saint-Simonian way of drinking. He is an excellent rider, and shares with Oak the task of finding out Bathsheba while she was missing from her house. He was a man of cosmopolitan character, being a good father in the locality and a common witness in the marriage register for twenty years. He had a sarcastic vein of mind which is revealed in his talk with others. He had a knowledge of Bathsheba's uncle, whose house he commonly frequented for the purpose of drinking. His passionate love of drinking is displayed in his doings in the Buck's Head, where the more he drinks, the more he desires for drinking. He thinks that he is twice the man for drinking. Last of all, he is a good church man,—a thorough going member of the English Church-because the creed allows drinking while the Independent sect forbids it. His excellent reason for orthodoxy is given in the following words, "But I have never changed a single doctrine : I've struck like a plaster to the old faith I was born in. Yes, there's this to be said for the Church, a man can belong to

the Church and bide in his cheerful old doctrines at all. But to be a meetinger, you must go to chapel in all winds and weathers, and make yourself as frantic as a skit."

Jan Coggan, in fine, is an amiable, interesting, Jovial man whose very defects make him very popular to us.

(*f*) Pennyways is a semi-villain having wickedness at heart, but lacking capacity enough for mischief. He is unkind to Oak, unfaithful to Bathsheba ; and approximately enough, he finds in Troy an associate after his soul. He displays his coldness of heart by refusing shelter to Oak in his helplessness. He is detected by Bathsheba in stealing half a bushel of barley and is dismissed for thieving. In spite of his dismissal he haunts about the court of Bathsheba, evidently seeking a chance for re-employment. Being a man of dark ways himself, he detects the tricks of Troy. The last glimpse we have of him is in the company of Troy in the dark.

(*g*) Joseph Poorgrass is the most comical, the most humorous and the most enjoyable character in the whole work. In painting him Hardy has displayed a comical humour almost equivalent to that of Shakespeare. He is a humble character engaged in Bathsheba's household in the capacity of a mere carter ; yet in describing his own capacity, he displays a good deal of humour. When asked by Bathsheba "What are you ?" he says, "Nothing in my own eye," and again, "I do carting things all the year, and in seed time I shoots the rooks and sparrows, and helps at pig-killing, sir." He is blessed with jovial manner of bad spelling, short memory and silly superstitions. He is man of fine wit and genial temper. He is veteran drunkard, who, however, is a man of Biblical learning quoting scriptures in season. He is extremely nervous and cannot look his mistress in the face. Before Bathsheba he confounds between 'Sir' and 'Madam'. He is a man of calamities, being afflicted with the multiplying eye. His bashfulness is an incurable disease, to cure which all manner of remedies were applied in vain. A visit to Green Hill Fair, the sight of woman-folk in extreme undress etc. did him no good. His nervousness as well as his superstition is evident from a long story told by

Mathew Moon, which is supplemented by Poorgrass himself. Once upon a time, in the night, while he was unable to find his way, he mistook the voice of an owl for that of a man, and addressed him with the complimentary title of Sir. The last charge he denies. Again, on another occasion, being unable to open a gate, he attributed the obstruction to the devil, and the door opened after he had repeated the Lord's prayer. These experiences throw a flood of light on the mental characteristics of Poorgrass. He is very courteous to Oak at the very start, while others are very discourteous to him. He is charged with the task of bringing back the dead body of Fanny, but he falls in the company of drunkards and forgets his task in revelery. It is at Buck's Head we hear of his multiplying eye. It is here that like a true drunkard, he describes himself as a man too good for England : "I feel too good for England : I ought to have lived in Genesis by rights, like the other men of sacrifice, and then I shouldn't have b-b-been called d-d-drunkard in such a way." His view on life is that of a Puritan with a jovial turn of mind.

Poorgrass is full of Biblical learning. He makes a parade of it. Here is a specimen of it : "But under your bushel, Joseph ! under your bushel with'ee ? A strange desires, neighbours, this desire to hide, and no praise due. Yet there is a sermon on the Mount with a calendar of the blessed at the head, and certain meek men may be named therein." Appropriately enough the book practically ends with a speech of Joseph Poorgrass containing a pedantic Biblical quotation which is not quite in place. The humour of the man lies in his obstinate way of spelling. The comic genius of Poorgrass has something of that of Shakespeare's Flastaff without Flastaff's looseness.

(*j*) Laban Tall is a philanthropic man who is always ready to do service to others. He runs no errands for Bathsheba, and is ready to do so for everybody else. He is cursed or blessed in a wife of imperious temper to whom he is very submissive. In her presence he has no distinct personality at all. The pitifulness of the husband's position

is noticed by Bathsheba while distributing wages to her men. The career of Laban Tall has, however, a happy end. We find him appointed as a Parish-clerk doing helpful service to Bathsheba, his ancient mistress, in connection with the marriage of Oak with her.

(*i*) **The Old Malster** is an exceedingly interesting character. He is garrulous, proud of his old age and voluminous experience. He is very cordial in his reception to Oak and recognises him as the grandson of his friend. He is very angry if any body calculates his age at a figure less than what he does, and he snubs his son when the latter ventures to point out his over estimation of his age by twenty-two years. He is a man of primitive views, and he does not like new-fangled ways of Bathsheba. He is proud of his extensive knowledge of the world and of his multifarious occupation.

**Q. 80. Compare and contrast the three lovers of Bathsheba as briefly as you can.**

**Ans.** The three lovers of Bathsheba were Gabriel Oak, Sergeant Troy and Farmer Boldwood. They are of diametrically opposite character. There is Oak, the serious, honest, devoted servant and faithful friend, in whom the impulses are governed by reason. He is a man of fine natural culture, refined habits, pure taste and practical consideration. He has a fund of romanticism in his heart. But reason predominates over his romanticism. In Troy, we have a shallow, superficial man of romanticism, whose life is purely one of senses. This brings on his tragic end. Then there is the sober, sensual, Puritanic Boldwood in whom love gives birth to vehement passion and ruins him in the long run. The respective fates of the lovers are in the harmony with their characters. The perfect and balanced Oak is rewarded with the woman after his heart, the heroine of the book. The shallow, selfish and superficial Troy deservedly meets with a tragic end. The end of Boldwood, who is a mixture of opposites, is tragic too : but in his fate we find only the conclusion of a 'fatal trait' associated with many excellent virtues.

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# 1. SUMMARY OF THE NOVEL

*Chapter by Chapter*

## CHAPTER I

When Farmer Oak smiled, his mouth became wide, eyes small, and wrinkles appeared all around them. He was a man of sound judgement and good character. In matters of religion he was extremely indifferent, behaving like a normal man on week days and putting on the appearance of a mystic on Sundays. Oak's dress had a peculiarity of its own ; he had a felt-hat, a long coat and large boats. He had a watch having the appearance of a clock which was very irregular, its hours hand being crazy. Oak made up for the deficiency of his watch by looking at the sun and the stars, and looking into the watches of his neighbours. His taking out the watch from his pocket was a demonstrably different operation. He had some relics of the boy about him, and he marred his beauty by walking in a bending manner. He was at the brightest period of masculine growth, being a bachelor of twenty eight years. He was in a field near Norcombe Hill when a waggon laden with household goods and carrying a a woman at the apex, followed by a waggoner on foot, appeared. The waggoner talked with the woman about the loss of the tailboard, and went away to look for it. The waggon stood still ; the girl sat motionless surveying the goods. There was also a cat in a basket ; it affectionately surveyed the small birds around. The handsome girl took out her looking glass, saw the image of her beautiful self and smiled and blushed at herself. Deliberate intention played on part in the action of her looking into the glass. The Waggoner having returned, the waggon passed on. Farmer Oak followed the Wagon to the trunpike-gate ; and altercations over an excessive charge of two pence followed between the gate keeper and the waggoner. Unless and until the fair woman paid two pence the gate-keeper would not allow her

to pass. At this juncture Oak paid two pence to the gate-keeper, and he allowed waggon to pass. The red jacketed lady glanced over him and told her man to drive on, without thanking her benefactor A conversation between the gate-keeper and Oak followed, in which Oak taxed the lady with vanity.

## CHAPTER II

It was a chilly day of December, St. Thomas's day. Norcombe Hill was a featureless convex (=rising into a round form on the outside) of chalk and soil, the nothern side being covered by a plantation of beeches. It sheltered the souththern side being slope from the withering effect of the wind. There was a mysterious sheet of fathomless shade between the hill and the horizon—full of music of Nature of various kinds. The sky was very clear, the stars had various colours. Here the movement of the world could be distinctly felt. The poetry of motion was especially grand. The clear notes of Farmer Oak's flute could be heard there. He was sounding it from its cottage, the sheapherd's hut, which looked like Noah's Ark. Oak has lately become a farmer by having two hundred sheep on credit. It was a critical juncture for him. He began his work as farmer by looking to the lambing of his ewes, in which he was a specialist. In his cottage, Oak was rather static—a fact which added to his grace. As the wind raged, Oak laid aside his flute and was seen moving slowly with a lantern in his hand. He went to the portion of the field he had reserved for the purpose of lambing, and returned with a newly-born lamb to his cottage. He placed the lamb before a stove, extinguished the light and fell asleep on his hard couch made up of corn sacks. At the bleating of the lamb hə rose from his sleep at one O'clock and took it to its mother. He surveyed the beauty of the sky as a work of art. Noticing an artificial light near by, Oak went towards the plantation, and perceived a shed. Stepping up behind the shed and putting his eye close to a hole in the roof, Oak could see there were two women and two cows. A calf was born to one of the cows, and the women were talkiug about it. The young lady wished that they could be rich enough to pay for

a man to look after their cattle. Thd elder lady replied that as they were not, they must look for themselves. The young woman offered to ride out, as soon as it was light, for some oatmeal for the calf. On account of the hooding effect (=convering, hiding) of the cloak, Oak could not have a vision of her beauty. He filled the void by an imaginary picture. Suddenly the cloak was taken off ; and the lad with black hair and a red jacket appeared to be the woman at the top of waggon whose passage Gabriel had secured by paying two pence. The ladies went about their business and Oak returned to his flock.

## CHAPTER III

In the morning Gabriel went to the plantation and noticed the young woman of the night before appearing on the back of a pony. He found the missing hat of the girl in the ditch and returned with it to his hut. The girl approached and Gabriel was about to advance to restore the hat to her, but had to suspend the action. In order to pass under the overspreading boughs of trees the girl dropped backwards flat on the pony's back, her head over its tail, her feet against its shoulders, and her eyes to the sky. She then sat upon the pony like a man and trotted off. Gabriel hung up the hat in his hut and went to his work. The girl returned an hour afterwards, properly seated in the ponny ; She made over the horse to a boy near the cattle shed and entered the shed with a milking pail.

Gabriel waited with the lost hat beside the path the girl would take, when she appeared with a pail of milk in one hand. She was agreeably tall, with a classically—formed face and a graceful and proportionate figure. She had a beautiful neck and shoulders, and she was not a shy girl ; though self-conscious. Gabriel's presence there gave her a bit of surprise. She was tickled by the observation of a man : but it was the man who blushed, the maid not at all.

Gabriel gave her the hat, which, she told him, had flown away the previous night. In the course of their conversation she learnt Gabriel's name, and that he ownd a farm measuring about a hundred acres. Being told that she had to

ride to Tenwell Mill, Gabriel said he knew,—as he had seen her going through the plantation doen the hill. The tactless reference to her unwomanly antics made the girl redden, and she left unnoticed ; Gabriel returned to his work.

One afternoon at the end of the same week it began to freeze. When Gabriel entered the hut, he heaped more fuel upon the stove. To prevent the inrush of the cold wind, he closed the ventilating holes,—intending to open them in a minute or two after the temperature of the hut had been raised a bit. He fell asleep, however, without opening the holes. When Gabriel awoke, it was dusk, his dog was howling, his head was fearfully aching, and some body was loosening his neckerchief, his head was on the lap of the young girl of his late acquaintance, and his face and neck were very wet.

Gabriel learnt from the girl that he had been all but suffocated as he had not left the ventilators of the hut open. *The sensation of being with the young woman was delicious to Gabriel, and he thanked her as his saviour.* She said she came to his rescue through the crying appeal of his dog. Gabriel told her his name, but she would not tell him hers, as her name sounded disagreeable ; he might inquire about it at her aunt's. Gabriel took her hand, but had not the courage to kiss it. The girl then left, without Gabriel making a favourable impression on her.

## CHAPTER IV.

Farmer Oak soon came under the influence of the charms of the comely girl. He waited every day to have a glimpse of her when she went to milk the cow. The cow having gone dry in a week, Bathsheba ceased coming. Gabriel was resolved to make Bathsheba his wife. He got well dressed and went to the hut of Mrs. Hurst, Bathsheba's aunt, to present Bathsheba with a motherless lamb. Reaching the garden gate Gabriel met with a bad omen in the frightful posture of a cat at the sight of his dog, George, who had followed him. A voice came from behind some laurel-bushes into which the cat had run and talked about the sad plight of the cat. Gabriel saw Mrs. Hurst ; and learning that Bathsheba was out, he told that he wished to marry the girl.

He was totally disappointed to hear that Bathsheba had many suitors, and retired from the hut.

Shouting from behind, Everdene herself came running to meet him. She told him that her aunt had made a mistake : she had no lover at all. Gabriel smiled, tried to take her hand which slipped through his fingers. He told her he had a snug little farm and that he hoped to do better when he was married with her,—and he stretched out his arm again Bathsheba edged off round the bush, and told him bluntly that she would not marry him : she had come to correct her aunt's mistake. Gabriel asked her to consider his proposal as he loved her greatly. The girl wanted time. He promised her all manner of comforts if she married him. All this, however, was of no avail. Bathsheba said she did not love him, and she was too independent to be tamed by Oak ; besides, she was poor but better educated, and she thought it advisable for Oak to marry a woman with money. Gabriel very tactlessly agreed with the idea, but he said that he could not do what would be wise. Bathsheba, however, would not listen to his passionate protestation after his admission, and Gabriel felt, saying that he would ask her no more.

## CHAPTER V

Gabriel Oak learnt one day that Bathsheba Everdene had gone to Weatherbury more than twenty miles off. The separation increased his love for her.

Gabriel had two dogs ; George, who was old, was clever and trust-worthy and well-versed in guarding the sheep ; the younger, who bore no particular name and was George's son, was learning the sheep-keeping business. The latter was wrong headed, and sometimes overdid his work.

There was a chalk pit on the further side of Norcombe Hill. Two hedges almost converged upon it in the form of a V, leaving a narrow opening just above the pit, which was protected by a rough railing. One Sunday night George alone responded to Oak's call and came home. Thinking that the younger dog was still eating the dead lamb that he had given the dogs to eat, Gabriel went to

bed. Just before dawn the next morning Gabriel awoke at the sound of a regular palpitation of sheep-bells caused by the running of the flock with great speed. He ran to the hill, and found only fifty ewes with their lambs in the sheepfold ; the remaining two hundred were nowhere, and there was a gap in the hedge. Gabriel went out to search ; he found the younger dog standing on the brow of the chalk-pit where the ends of the converging hedges stopped short. There were footprints of his ewes at a place where the rails were broken through. The dog came up and greeted him, Looking down the precipice Gabriel saw his two hundred ewes dead or dying at its foot. It was a terrible calamity for Gabriel. The sheep were not insured. The farmer had invested all his savings in this trade, working relentessly from his eighteenth to twenty-eight year. Overcome by a sense of his huge loss, Gabriel thanked God that he was not married and listlessly surveyed the scene—the oval pond glittering under the rays of the waning moon with the morning star behind it.

It appeared that the younger dog, thanking that he would render good service to his master by running after the sheep, chased them so hard after finishing his meal of the dead lamb that they broke through the railing and fell down dead over the edge of the pit. Gabriel shot the dog, and paid off the dealer who had stocked his farm on the strength of Oak's promising look and character, by selling off his plant and implements and surviving stock. He had now nothing else than the clothes he wore.

## CHAPTER VI

Two months after Gabriel's pastoral tragedy, in February next, he attended the hiring fair in Casterbridge to look for a bailiff's place. He wore a paler and more sad look now, but it was dignified. No body wanted a bailiff. Gabriel thought he should have done better by joining the regiment of cavalry that had left the town in the morning. As shepherds were in demand, Gabriel got himself a crook made by a smith for two shillings, and, being in want of money exchanged his over-coat for a shephered's smock-frock. Going back to the fair,

he found bailiffs were now most in demand. Some farmers accosted him, but, learning that he had been tending his own flock before, took him for a good-for-nothing person and would not employ him. Seeing some merry men whistling and singing, Gabriel played on his flute and earned a few pence.

Learning that another fair would be held next day at Shottsford, which lay ten miles to the other side of Weatherbury (where Bathsheba had gone), the letter being five or six miles from Casterbridge, Gabriel started immediately, resolving to sleep that night at Weatherbury. Night came on when he had walked three or four miles. Finding a horseless wagon drawn up under a tree, he took the food he had with him and went to sleep on the hay in the wagon, using some of the hay to cover his body. Waking suddenly, Oak found the wagon was in motion. He peered cautiously and concluded by a look at the stars that it was nine o'clock and he must have slept two hours. The waggoner (James Poorgrass) and another man (Billy Smallbury) were talking of the mistress of some estate, a vain young spinster who adjusted her night-cap every night before going to bed and could play the piano; and Oak thought they might be talking of Bathsheba. Gabriel slipped out of the wagon unnoticed near Weatherbury,

Sitting down on a gate, he was mediating whether to seek a cheap lodge in the village or to pass the night by lying under some hay He noticed a fire about half a mile away and going hastily towards it saw that a rickyard was on fire. The affair was very serious, for there was a wheat-stack close by the burning haystack and a series of others behind it. representing the main produce of the farm. Gabriel jumped over the hedge and found there was a large company, among them a shouting man. Oak intinctively took the lead in quenching the fire. He shouted for tarpaulin, ordered for buckets of water, and himself clambering upto the apex of the rick, beat off the fragments of fire that lodged there. Clark and Smallbury—the latter being one of the men that had been on the wagon—helped him in his work. Round the corner of the largest stack strode a woman on horse back: she was owner of the farm. When she learnt that the

barn was safe, and through the efforts of a stranger shepherd, she sent word to him through her attendant that she wished to thank him. Gabriel learnt from the attendant that the owner of the farm was a woman who inherited it from her uncle and was fabulously rich. Smudged and grimy as Oak was now, he came up to the owner and asked if she required a shepherd. The woman lifted the black wool veil covering her face : it was Bathsheba Everdene. She did not speak.

## CHAPTER VII

Bathsheba recognised Gabriel Oak. She felt some joy for her own good fortune, and pity for Oak's distress. She told Gabriel that she wanted a shepherd ; and everybody present recommending the appointment of Oak, she referred him to the bailiff. Bathsheba offered her men a little refreshment after the extra work, and they requested that they might be sent to Warren's Malthouse. Bathsheba then rode off into the darkness and the men went to the village.

The bailiff gave Oak the appoinment. As Gabriel wanted a lodging, the bailiff asked him to go to Warren's Melthouse where somebody might tell him of a place. The bailiff went home ; and Gabriel walked on to the village reflecting how the unpractised girl of Norcombe had developed into the supervising and cool woman here.

On the way he met a slim girl (Fanny Robin), rather thinly clad, standing behind a very old trunk. Gabriel greeted her, and she returned the greeting. He asked her about tbe way to Warren's Malthouse and was told that it stood at the bottom of the hill. She, in her turn, inquired how late the Buck's Head Inn was kept open ; but Gabriel did not even know the inn. Gabriel also told her, in reply to her inquiry, that he was the new shepherd. He saw a bundle lying near the feet of the girl. She requested him not to say anything in the parish about their meeting—at least for a day or two. Gabriel assented, and noticing her destitute condition gave her his last shilling. When their hand touched, Gabriel perceieved that her wrist was throbbing intensely — in consequeuce of overwork and low vitality. Gabriel promised to keep their meeting a secret, and, bidding her goodbye,

descended into the village of Weatherbury with a feelling of sadness for the girl's lot.

## CHAPTER VIII

Warren's Malthouse had a sloping thatched roof surmounted by a small wooden lantern. It was enclosed by an old wall. Light beamed through a square hole in the door glazed with a single pane. Gabriel Oak pulled a leathern strap on the door, which flung it open by lifting a wooden latch.

The inside of the room was lighted by the glow from the kiln mouth. The stone-flag floor was worn out. There was a curved settle of unplaned oak on one side, and a small bed and bedstead lay in a remote corner for the use of the maltsteran aged man with white hair and overflowing gray beard. He was bent "three-double" ; and his age was, according to his own computation, 117 years, according to his son's 91.

The inmates of the room greeted Oak as the new shepherd. He gave them his name. The ancient Malster knew Oak's grandparents ; and his father was a friend of the Maltster's sons, Jacob—"a young man about sixty-five"—and and Joe ; and Gabriel himself was known to Andrew' a grandson of the maltster. Oak was invited to drink ; and Jacob handed him the God-forgive-me "a two handled tall mug"—with its bottom convered with ashes. It was three years older than the old maltster. Oak did not mind the *"dirts in his pure state"* and sipped the drink. He took also some bread and bacon—the latter being gritty by having fallen on the road—which the mistress had sent for the workmen. The company was pleased with Oak, and the maltster pronounced him to be "a nice unparticular man."

The company of rustics were conversing. Mark Clark was a genial and pleasant, gentleman, and very sociable. There was Jan Coggan who was socialistic enough to hold that liquor should be shared alike. He was a crimson man with a specious countenance who had acted as best man in countless marriages of the last twenty years and had frequently acted as godfather in baptisms. When engaged to

his first wife, Charlotte' who was a dairymaid on the farms of Bathsheba's uncles, he used to visit the farm where he ate and drank voraciously. *Heney Fary was past middle age; he complained that the law of the world was bad*, and his eyebrows were high up in his forhead. He always signed his name as "H.e-n-e-r-y", and firmly stuck to it as the name he was *Christened*. Joseph Poorgrass was a self-conscious man who was too bashful to look his mistress in the face. His mother was much concerned at his shyness; and although he was taken to Greenhill Fair where women-folk rode standing upon horses, with hardly anything on but their smocks, and served afterwards as an errand-man at the women's Skittle Alley, his blushes were not cured. He was so timid that, returning drunk late one night, he responded to the hooting of an owl, saying that it was he, Poorgrass. Another midnight, having failed to open Lambing-Down Gate, he feared there was the Devil's hand in it; he therefore, knelt down and said the Lord's prayer, the Belief, the Ten Commandments, etc. There were also Jacob Smallbury and other men.

Gabriel's enquiry elicited the following information. Bathsheba's uncle, the former owner of the farm, was a bachelor and very fair sort of man. The family he was born in was very good. The uncle fell ill and died. Miss Everdene is going to keep on the farm. Her parents lived in town, and were dead. Levi Everdrene, her father, was a gentleman—tailor, and became bankrupt two or three times for heaps of money. Her mother was a lovely woman; but the husband being very fickle used to treat her only as his sweetheart. *He turned so very religious in his later years that he absent-mindedly said "Amen" to the greeting of a person.*

The end of Gabriel's flute being visible over his smock-frock pocket, he was asked to raise a tune. Gabriel played two notes,—jerkling out with a ghastly grimance and looking like a scarecrow, his mouth "scrimped" and eyes "a-staring out like a strangled man's" while he played.

Laban Tall, a young man, who has married a shrew and for lack of individuality of his own was familiarly called Susan Tall's husband was the first to leave. Henry Fray

followed : Gabriel then left with Jan Coggan, who had offered him a lodging. Henry Fray returned in a few minutes with the news that Baily Pennyways, Bathsheba's bailiff, who was a very bad man and given to lying, was caught by Bathsheba herself stealing barley from the granary and turned out neck and crop. Soon after, Laban Tall came back to say that Fanny Robin, Miss Everdene's youngest servant, was missing. The rustics went to the farm, and Bathsheba wished that two or three of them should make inquiries about Fanny next morning in the villages around. It transpired she had a lover in Casterbridge, and he was a soldier.

Oak passed a sleepless night at Coggan's, thinking of Bathsheba with closed eyes, and of plans for fetching his few utensils and books from Norcombe.

## CHAPTER IX.

The bower of Bathsheba Everdene was a hoary building, having been formerly the memorial hall of a small estate around it. The architecture was of the early stage of classic Renaissance. The fluted pilasters (=columns) panelled or columnar chimneys, coped gables, etc., were Gothic in character. The stone tiling was covered with brown mosses. The nut-brown gravel walk in front had silver-green moss at the sides. In adapting the building for farming purposes its reverse facade was converted into the main entrance. The twisting staircase leading to the upper rooms was of hard oak, the balusters and the railings being stout and heavy. The floors of the rooms were rough and wavy ; and everything about them showed that they were very old.

Bathsheba was one morning sorting papers, books and bottles in an upper room with a servant, Liddy Smallbury, the malster's great-grand daughter. The maid-servant was about Bathsheba's equal in age, and was cheerful and comely with a fresh complexion. Maryann Money, the charwoman was scrubbing the floor with a brush. Maryann's face was circular and furrowed. Somebody was heard riding on horseback and approaching the building. The door was tapped. Mrs. Coggan, a wholesome looking woman and rather talkative, came out from the kitchen and opened the door.

She told the visitor on instruction, that Miss Everdene could not see him, adding on her own account that the lady was dusting bottles and was covered over with dirt. The visitor was Mr. Boldwood; he came to inquire if anything had been heard of Fanny Robin.

Bathsheba was told that Mr. Boldwood was a very handsome and rich man of forty and owned a farm at Little Weatherbury. He had put the friendless Fanny Robin to school and got her the situation at Mr. Everdene's farm. He had been courted by several young maids, but to no purpose.

A child of the Coggans turned up now, and said that Mr. Boldwood had given him a penny for opening the gate for him. He further said that he had said 'yes' to Mr. Boldwood's enquiry if Miss Everdene was a staid woman.

Bathsheba remarked that Maryann ought to be married by this time. The charwoman replied she had not got a suitable man yet. Liddy now inquired of Bathsheba whether anybody had wanted to marry the latter. Bathsheba said a man wanted to once, but she was not good enough for her. She rather liked him, but did not do so now. Footsteps of a workmen were heard about nightfall. Miss Everdene sent Maryann to ask them to wait in the kitchen till she was dressed: she would then see them in the hall.

## CHAPTER X

Bathsheba entered the old hall, in finished dress, followed by Liddy, and sat down at a table. She opened the *timebook* and poured a small heap of coin from a canvas money-bag. Her men had already gathered in the hall. She informed them that the bailiff had been dismissed for thieving and that she would manage the farm herself henceforward. Inquiring about Fanny Robin, she was told that Jacob Smallbury had dragged *Newmill Pond* but found nothing; the new shepherd had been to Buck's Head, but to no purpose; William Smallburry had gone to Casterbridge, but not yet returned.

Bathsheba then began disbursing the wages of the labourers. Joseph Poorgrass was a carter, and in seed time shot rooks and sparrows and helped at pig-killing. Nine shillings and nine pence half penny were his dues. He was paid ten shillings in addition as a small present. Mathew Moon the mere skeleton of a human being, to whom a sum of ten shillings and two pence half penny was put down, was also paid ten shillings in addition. Andrew Randle, a hopeless stammerer, who could curse but not speak, was paid off his dues. Temperance Miller and Soberness, both women, who tended thrashing-machine and wimbled haybonds, were next paid off. It was the turn of Laban Tall now ; he could speak little, but his wife who was actually a shrew of forty and who had just entered, answered Bathsheba's inquiry that he would stay on in the service of the farm. Other names in the time-book were called out, and the men paid.

At the suggestion of Henery Fray, Cain Ball, who owed his strange name to his mother's ignorance of Scripture, was appointed under-shepherd to Gabriel Oak. Bathsheba inquired of Gabriel if he quite understood his duties ; in replying in the affirmative and returning her thanks Gabriel was rather staggered by the remarkable coolness of her manner.

William Smallbury now came in. The Eleventh Dragoon Guards had left Casterbridge to make room for new troops. They passed by Weatherbury playing "The girl I left Behind me". Fanny's young man was possibly one of the men of the regiment, and, Smallbury guessed, she must have gone after him ; but the man's name could not be found out,—possibly he was higher in rank than a private. Bathsheba wished that somebody should give the information to Farmer Boldwood.

Bathsheba then asked the men to render faithful service and told them that although she was a woman she would work hard and would be easily able to detect lapses.

## CHAPTER XI

On the night of the same day William Smallburry brought the news that Fanny Robin had run away with her

lover who was in the Eleventh Dragoon-Guards, another event occurred near the military barrack many miles north of Weather-bury.

It was a winter night, and the outskirts of the military station presented a sombre and dreary appearance. Snow was falling ; the night was a mass of darkness. Such a gloomy and dismal atmosphere promotes pessimism. Even the most cheerful of men is obsessed by cheerlessness on such a night. The dreariness of the scene strongly affects the minds of emotional people : it instils anxiety in the hearts of lovers and turns their hopeful thoughts into feelings of mistrust, and their faith in having their love reciprocated by the beloved slackens, and makes them harbour only the pious hope that it may be so. In the midst of such a gloomy environment no man is sorry for having neglected the chance of realising his ambition ; neither is anybody stirred into taking a new path for the purpose of winning fresh laurels.

There was a public path ; on the left was a river behind which rose a high wall. On the right was a piece of land, partly meadow and partly moor, which ended in an upland.

About ten o'clock that night the snow abated. A form moved by the brink of the river. It was Fanny Robin. She counted the windows high in the wall and advanced ; she stopped at the fifth. Aiming this window she threw morsels of snow till one struck it. As nothing was heard in reply to the signal, the window was struck again in the same manner. A man opened it. It was Sergeant Troy. He was surprised to learn that Fanny had come here from Weatherbury walking some part of the way and being carried by carriers on the rest. Fanny importuned him to marry her as promised ; she had money to buy proper clothes. Troy agreed, and said it should be by banns : it was settled that they should be published in their respective parishes in a few days. He had not yet obtained the permission of the officers. As the Sergeant could not come out in the night owing to the bugle having sounded already, he promised to see her next day at Mrs. Twills's in North street. Fanny and Sergeant Troy then bade good-night to each other and Fanny moved away.

## CHAPTER XII

Having decided to be a farmer herself, Bathsheba personally attended the Corn Exchange the following market day. The market was crowded with farmers mostly carrying groundash saplings in their hands and talking about the samples of corn they brought out from the sample-bags. Bathsheba was the only woman in the room ; she was daintily dressed and, every face turned towards her as she entered. She knew only two or three of the farmers ; but she showed samples of her corn to all the sundry, argued on prices, and held to her own firmly while reducing their persistently. The farmers were attracted by her dignified dealing as well as by her beautiful face, and she was more successful that day as a maiden than as a sales-woman ; and she herself was conscious of this.

There was only one man among the whole crowd who was not attracted by Bathsheba's beauty and ; although Bathsheba did not look in his direction, she knew of it instinctively, and this perplexed her as a mystery. She soon knew this man had a gentlemanly appearance with Roman features, erect in attitude, quiet in demeanour, and of marked dignity ; he must be an unmarried man, and between thirty-five and fifty years of age.

Buying sugar, tea and drapery, she returned to her gig which lay in charge of Liddy. Bathsheba told Liddy that all the men in the market devoured her with their eyes—except only one man, whom she described. Liddy had no notion who this man might be. Another carriage now overtook and passed them, and Bathsheba pointed out the occupier as the man she was talking about. Liddy said it was Farmer Boldwood. Bathsheba looked towards him but the farmer did not turn his head once. Bathsheba remarked about his indifferent and wrapt up attitude, and was informed by Liddy on her hearsay knowledge that this was the result of his being jilted by a woman in his youth.

## CHAPTER XIII

In the afternoon of Sunday the 13th February Bathsheba was sitting in the farmhouse, after dinner, with Liddy who

was always mirthful. Bathsheba's new piano, which was in fact bought second-hand, was here ; and on the table was an old quarto Bible.

At Liddy's suggestion Bathsheba agreed to find out by means of a Bible and key whom she was going to marry. Bathsheba sought out the special verse in the Book of Ruth and placed the key on the book. The result of the divination mad Bathsheba blush, but she would not tell Liddy whom she had tried. Liddy suspecting it was Boldwood whom Bathsheba had tried, inquired if the latter had noticed his doings in the church that morning, his pew being opposite Bathsheba's. Bathsheba's stern denial silenced Liddy. The next moment, however, Bathsheba herself inquired, and was told that Boldwood did not once look at Bathsheba although everybody else was noticing her.

Suddenly remembering that she had bought a valentine the day before for little Teddy Coggan, Bathsheba wanted to direct it at once. She wrote a lovely verse, suggested by Liddy, in the small blank oval enclosure in the centre, and, putting it an envelope was about to write out the direction. Liddy said it would be great fun to address the envelop to Boldwood. After some discussion the hymn-book was tossed to decide whether the valentine should go to Teddy or to Boldwood, and the toss favoured the latter. A large red seal with the words "Marry Me" was affixed on the envelope, and the letter was posted. The act was indeed done idly and without any thought of the consequences.

## CHAPTER XIV

Boldwood was a sedate bachelor and lived in a Purtianic atmosphere. Bathsheba's frolicsome letter received on St. Valentine's day disturbed his equanimity and sowed in him the seed of an ideal passion. The superscription on the letter—'Marry Me'—haunted his mind. He thought that the letter had been sent to him with a deliberate motive ; he therefore did not regard it as an impertinence. He tried to form a mental image of the waman who had written the letter : in his sleep he dreamt of the woman, and while awake

he looked at the letter which he took care to keep within view throughout the evening and the night. In his disturbed state of mind the moon-light seemed to enter his room in an unusual manner. His nerves were excited, and his look was unusually thoughtful. Once he jumped out of bed and examined the envelope to see whether there was any other letter inside ; but there was none.

With the approach of dawn, Boldwood went out to the field and leaning on the eastern gate surveyed the frost. The mail-cart arrived, and the driver held out a letter. Boldwood seized it and opened it expecting it was another anonymous letter. The mail-driver told him the letter was perhaps intended for Boldwood's shepherd. Boldwood now looked at the address and found it was addressed to Miss Everdrene's new shepherd. Gabriel Oak was now seen carrying hurdles apparently to Warren's Malthouse, accompanied by his dog, George Boldwood followed him at a distance intending to give Oak his letter and to serve another purpose of his own.

## CHAPTER XV

The old toothless owner of Warren's Malthouse was taking his breakfast on the plateless system, sitting besides a three-legged table. The outside light did not penetrate the interior ; it was lighted by the hearth. In the ashpit potatoes were roasting and coffee was boiling.

Henry Fray entered the Malthouse. Mathew Moon, Joseph Poorgrass and other carters came soon after, direct from the cart-horse stables. They commented on their mistress managing the farm without a bailiff. Henry Fray predicted she would rue it. Mark Clark was sure all would be ruined ; Joseph Poorgrass agreed. Billy Smallbury said Bathsheba was a sensible woman. Henry regretted he had not been appointed bailiff though he deserved the post. They then found fault with Bathsheba for having bought a new piano and several pieces of new furniture.

Gabriel Oak now entred the Malthouse to find room for some new-born lambs. He carried four, followed by

George : Cainy Ball brought in two more. Oak wrapped the lambs in hay and placed them round the fire. Lambing was very great this year, and Oak regretted the absence of a lambing-hut at Weatherbury. To the maltster's inquiry Oak replied that Norcombe was changed beyond recognition ; and the maltster said change was also evident at Weatherbury as, for example, the mistress's strange doings which the workmen had been talking. Oak sharply turned to the company and inquired what they had been saying about Miss Everdene. Mark Clark having made a gallant comment on Bathsheba's cherry lips, Oak sternly asked him to shut up. All present were afraid and tried to put forward excuses. Oak threatened with his fist hurt anybody that would speak ill of his mistress. They all tried to pacify him by speaking in praise of his acquirements. Mathew Moon was struck by Oak's cleverness in telling the time by the star and by his abiiity to make sun-dials and print names on wagons. Joseph Poorgrass said that Oak should have been made the bailiff. Oak acknowledged that he expected it, but Miss Everdene had a right to be her own bailiff if she chose. Gabriel also told Poorgrass that the report of his not getting the skins of dead lambs was true.

Boldwood now entered the malthouse and handed over to Oak the letter, with apology for having opened it without reading the address. Gabriel read the letter. It was from Fanny Robin informing him that she was going to be married to Sergeant Troy and returning him the money he had paid her on the night she left Weatherbury. He gave the letter to Boldwood to read, as he was interested in Fanny. Boldwood was grieved when he read it, as Troy was not a man to be relied on. His mother was a French governess, and a secret attachment existed between her and the last Lord Severn. Troy was born soon after her marriage with a poor medical man. Troy got a situation as second clerk at a lawyer's in Casterbridge ; but he gave it up and enlisted in the army.

Cainy Ball now came running to inform that two more ewes had twinned. Gabriel marked 'B. E' on the lambs that

were there with tar by means of a marking iron, and took them away with the help of Cainy, after having bid good morning to Boldwood.

Boldwood followed Oak with some hesitation, and catching him up showed him the letter he (Boldwood) had in his pocket and carelessly inquired if Oak knew the handwriting. Oak replied at once it was Miss Everdene's. It soon struck Gabriel that the letter was anonymous ; and this thought distressed him. Boldwood felt ashamed at having exposed his mood to a stranger ; and the revelation regarding the identity of the writer of the letter made him very thoughtful.

## CHAPTER XVI

When a small congregation of women and gilds were about to leave All Saints' church on a week-day morning after a service without a sermon, a cavalry soldier (Sergeant Troy) strode up the aisle and whispered to the curate. The women understood there would a wedding and waited. The clock struck half-past eleven. The sergeant waited patiently ; it struck a quarter to twelve. The women wondered why the bride did not yet appear. As the day rolled on, the company became impatient and indulged in titters and giggling ; then they waited in dead silence. The clock struck twelve. The clergyman gilded into the vestry, and clerk vanished.

The sergeant who had been standing all the while, cap in hand and motionless, left the church with a compressed lip. In the middle of the square opposite the church he met the intended bride (Fanny Robin). She had mistaken All Souls' church for All Saints' and had been there from 11-30 to 11-45 when she detected her mistake. However, she hoped the wedding could come off the next. The Sergeant was angry ; he would not appoint another day.

## CHAPTER XVII

On Saturday Boldwood went to Casterbridge market. He gazed at Bathsheba blankly. Women had been to him remote phenomena, not necessary complements. He looked minutely at her features and thought she was beautiful. Not

able to rely on his own opinion, Boldwood inquired of a neighbour and was told that Miss Everdene was a very handsome girl. Boldwood was satisfied now, but he could not understand why she had asked him to marry her.

Bathsheba was at the moment higgling with a young farmer about the price of corn. Boldwood felt jealous. Bathsheba knew all the while that Boldwood's eyes were following her everywhere and she was aware of her conquest ; but she was repentant that she resorted to a freak to disturb the calm of this respectable gentleman. She thought of apologising to him at their next meeting, but was afraid she might be misunderstood.

## CHAPTER XVIII

Boldwood was the owner of a Little Weatherbury Farm : his unique position and haughty aloofness made him look almost a noble man. His house stood away from the road, and behind it were his stables containing six or seven horses. Boldwood personally saw the feeding of his horses and walked meditatively in the evening, bending down his reddish face. He was a tall man with a square frame, and still mouth and rather prominent and broad chin ; there were a few wrinkles on his large smooth fore-head. His nature was quite serious, and free from light and careless touch. *Bathsheba had no idea of Boldwood's serious nature.*

It was the season of spring. Looking across the level fields Boldwood perceived Miss Everdene. Shepherd Oak, and Cainy Ball at a distance. The sight of Bathsheba lighted up Boldwood's countenance, and he made up his mind to inquire boldly of her. Bathsheba and Oak had just completed the operation of making a lamb 'take' when Boldwood was seen near the gate. Bathsheba blushed at the sight of Boldwood. Gabriel noticed this, and connecting it with the letter Boldwood had shown him, suspected Bathsheba of being coquettish with the farmer.

Boldwood perceiving that he was seen, walked on, hoping that they would not understand his original intention

of entering the field. Bathsheba, however, was not deceived by his move. As she was not a flirt by nature, she was sorry to find that her thoughtless action was responsible for Boldwood's appearance ; and she resolved never again, by look or by sign, to disturb his equanimity.

## CHAPTER XIX

Boldwood was tortured by the passion of love. At the end of May he called upon Bathsheba. She was not at home. Learning that she was at the sheep-washing, he went to see her there. The sheep-washing was being done in a pool of circular basin of brick-work by the workmen who were drenched to the ribs. Bathsheba was standing by in a new riding-habit. Boldwood approached, and bade 'good morning' in a rather constrained manner. Bathsheba withdrew and moved off along the river-side. Boldwood followed her past the bend of the river and out of sight of the workmen.

Overtaking Bathsheba, Boldwood addressed her in a humble tone as 'Miss Everdene'. Miss Everdene trembled, and turned, and said 'Good morning'. Boldwood at once told her, without any preface, that having beheld her clearly he had fallen in love and offered to marry her. Bathsheba compressed her lips. Boldwood went on saying he had not contemplated marriage before he saw her, although he was forty-one years old. Bathsheba stammered out that she respected him much, but was an unable to accept his offer. Boldwood replied that his life would be hard to bear without her ; although he was unable to court her in flattering words, he loved her most ardently, and he would not have spoken out unless he had been led to hope ; and he wanted her to say that she could love him. Bathsheba said that she could not marry him, however much she might respect him. Being indirectly reminded of the valentine, Bathsheba said she ought not to have sent it to him ; it was a wanton and thoughtless act, and she begged his pardon. Boldwood, however, would like to think it was a prophetic instinct that she wold like him, and wished to know if he had got her love by this time. Bathsheba objecting, Boldwood very earnestly appealed to her to think if she could not bear

with him as a husband. He would take better care of her than a young man ; she would have no need of looking after household affairs ; the dairy superintendence would be done by a man ; he would sell his chaise and buy a pony-carriage if she wished it ; indeed, he prized her above everything else in the world-Bathsheba was moved by his deep earnestness, and she told him so. Lest the workmen would notice them, she requested that the matter might rest now ; and she said she could not think collectedly and called herself wicked for having made him suffer so. She could not say if she was not quite refusing him. She gave him permission to speak again on the subject and think of her, —but he must not hope ; and she wanted time to think. Boldwood agreed to wait.

Bathsheba then turned away. Boldwood stood pensive for some time ; then he moved on.

## CHAPTER XX

Bathsheba thought at first that Boldwood was very kind in making her an offer of marriage ; many women of her station, and even of higher, would have readily accepted him as husband. But Bathsheba did not want him as husband however, much she might esteem him. She did not wish for married state in the abstract. Ordinarily a man marries for the sake of possessing woman, and a woman marries because marriage is not possible without possession. In Bathsheba's case this incentive was absent. She desired to be absolute mistress of her farm and house. But she felt also that she ought to marry Boldwood at least out of generosity, as she had incited love in his heart by a mere frivolous act,

The next day Gabriel Oak was grinding his shears, assisted by Cainy Ball. Bathsheba came up and sent away Cain as she wanted to speak to Gabriel. At first she turned the winch, and Gabriel applied the shears ; but they soon exchanged places. Bathsheba asked if the men were talking of her going with Boldwood the previous day. Gabriel clasped Bathsheba's hands in his own and taught her to hold the shears correctly ; he then answered they were saying that the mistress would be wedded to Farmer Boldwood

within a year. Bathsheba said it was a foolish remark and wanted Gabriel to contradict it. But Gabriel would not do so if Boldwood had really spoken of marriage,—as he had already tried to please her too much for his own good. As Bathsheba insisted he agreed, but wanted to express his opinion of her. Bathsheba would not at first have it out but very soon asked for it. In Gabriel's opinion Bathsheba's conduct was unworthy of any thoughtful and meek and comely woman. Bathsheba grew red with anger, when Gabriel added that he thought his rude speech would do good. Bathshaba lost her temper ; she observed that Gabriel's opinion originated in her not carrying him. Grbriel, however, assured her that he had given up thinking of it or wishing it, and he blamed her for having sent the valentine frivolously to Boldwood. Bathsheba would not suffer any man to criticize her private conduct, and she bade Gabriel leave the farm at the end of the week. Gabriel agreed to leave it at once, and he did so.

## CHAPTER XXI

Within twenty four hours of Gabriel's leaving the farm of Bathsheba, that is, in the afternoon of the following Sunday, her men came running to inform her that many of the sheep were getting blasted by having eaten clover in the field. Bathsheba went with the men to see the sheep. The men lifted out the afflicted sheep from the clover-field and drove the rest to an adjoining field. In a few minutes several more sheep fell down helpless. Many foamed at the mouth, their breathing was quick and short, and their bodies we fearfully distended. They could be saved, she was told, by being pierced in the side with a thing made on purpose ; but it was difficult operation, and Shepherd Oak alone was clever enough to do it. But Bathsheba would not tolerate even the mention of that man's name. She suggested that Farmer Boldwood might help, but learnt that the farmer himself had got his ewes cured recently by Oak. Bathsheba sharply asked the men to cease talking and get somebody instantly to cure the sheep ; but it must not be that man (*viz.*, Oak). One of the ewes now contracted its muscles horribly, jumping

high into the air and fell down dead. Helpless as she felt herself, Bathsheba sent Laban on horse back to bring Oak. But Oak would not come unless Bathsheba requested him civilly and in proper manner ; beggars mustn't be choosers, he had said. Bathsheba got angry ; but another of the flock now falling dead, she burst out crying bitterly. She wrote a polite note between her sobs, adding at the bottom—'Do not desert me, Gabriel !' Tall took the letter on horse-back. Gabriel came, was served by Bathsheba with a tender reproach and went straight to the field. He took out of his pocket a small tube with a lance, and suddenly withdrawing it, retrained the tube in its place ; a current of air rushed up the tube and the sheep felt relief. Of the fifty-seven ill sheep, four had died, three recovered without an operation ; Gabriel cured forty-nine and missed his aim only in one case. He agreed to stay on the farm at Bathsheba's request.

## CHAPTER XXII

Gabriel Oak again became independent in thought and vigorous in action, but he was only loitering by Bathsheba and did not take hold of an opportunity. On the 1st of June, when the landscape was full of health, and colour, the shearing of wool began in Bathsheba's farm under the general supervision of Oak. All the sheep shearers of Bathsheba were present in the great barn which was an ancient building of four centuries old, looking as beautiful and as well ventilated as the local church. The barn was used for the purpose of shearing ever since it was built.

The sheep were collected in a crowd within two enclosure ; in another small enclosure three or four sheep were constantly kept ready for shearing. There were three women in the back-ground twisting ropes of wool, and they were assisted by the old maltster. Bathsheba stood behind to see that the shearing was done closely without wounding the animals. Gabriel was variously engaged ; he selected the sheep for shearing, did some shearing himself, stamped the sheep with the initials B.E., attended to the others and supplied refreshments. Bathsheba talked to him all the while and praised his dexterity.

The rams, old ewes, and two-shear ewes were sheared first, then the shearlings and hogs. The tresses about the head were lopped off, and then the shearing went down towards the tail. The initials of the owner were afterwards stamped on the sheep in tar. It took half an hour to shear each sheep.

Oak felt very happy with Bathsheba near him, and hoped she would continue to remain there while he did further shearing. Unfortunately, Boldwood now entered the barn, and walked upto Bathsheba. They talked in low tones. Boldwood helped Bathsheba over the spreading-board by taking her hand, and they talked in the sunlight outside. Gabriel could not hear their conversation, but guessed that Bathsheba was embarrassed and grew red in the cheek. Bathsheba went away and returned in a quarter of an hour in her new riding habit. Her mare was brought, and Boldwood fetched his own horse. Gabriel was looking on while engaged in shearing, and snipped the sheep in the groin. Bathsheba rebuked him mildly, and trotted off with Boldwood, leaving Gabriel to take her place in the barn. Oak applied a medicine to the wound of the sheep.

The workmen speculated that the friendship of Boldwood and Miss Everdene would end in matrimony, although Mr. Boldwood had shown signs of remaining a bachelor. Henry Fray expressed his vexation at not having been appointed bailiff by Miss Everdene in spite of his high talents. He believed that Mr. Boldwood had kissed her on the sheep-washing day. Oak said it was a lie. The maltster casually referred to his advanced years in a boastful spirit, and all agreed that he was a wonderful veteran.

Oak alone remained silent. He reflected that there was indication enough of his being appointed bailff, but he did not covet the post unless it were for his relation with Bathsheba,—who, it dawned upon him, was trifling with him while making love to Boldwood. Still he adored Bathshoba.

Cainy Ball, Maryann and Poorgrass chuckled at the prospect of a sumptuous dinner at night.

## CHAPTER XXIII

The shearing-supper was being held. Miss Everdene sat at the head of the long table which was placed on the grass-plot, the end being thrust over the sill of the window, a foot or two into the room. Bathsheba was unusually excited. When the meal began, Oak went over, at her request, to fill the seat at the bottom of the table: but Boldwood (who was late) coming in presently, Oak was ordered back to his former seat. Boldwood was dressed in cheerful style. Pennyways, the dismissed bailiff, had come uninvited.

Supper heing over, Coggan sang a song. He then asked Poorgrass to sing, but he would not. At Bathsheba's request, however, Poorgrass sang a song composed by himself. He began another ballet causing much merriment among his hearers. But young Bob Coggan's laughter made Poorgrass angry, and he stopped singing, — although senior Coggan boxed Bob's ears and sent him home. Jacob Smallbury next volunteered a ballad.

The sun set. Bathsheba went on knitting in her own seat. Boldwood went inside the room and sat near Bathsheba Oak perceived this when Liddy brought candles. Miss Everdene sang at the request of the workmen. "The Banks of Allen Water," to the accompaniment of Gabriel's flutes, Boldwood supplying a bass in his deep voice, The men were highly pleased. Bathsheba wished them good-night, and they left. She moved to the back part of the room. and Boldwood closed the sash and shutters, and remained in side.

In the meantime, a passionate scene came off in the room where Bathsheba and Boldwood were alone. Bathsheba stood behind a low arm-chair ; Boldwood knelt in it holding her hand in both his own. Bathsheba said she would try to love him, and she wanted five or six weeks' time to ponder. This satisfied Boldwood ; and they bade good-night to each other.

*Boldwood had now bared his heart to Batheheba. As however, he was no longer grand to her, she tried hard to make*

*up for the childish prank she had played upon him in the matter of the valentine ; and, with a feeling of triumph, she acquired a relish for the man of reserved mood.*

## CHAPTER XXIV

Bathsheba used to go round the homestead every evening before going to bed with a dark lanlern in her hand to see that everything was all right. Gabriel almost constantly preceded her in the tour, but Bathsheba did not like it. After her tour of inspection on the night of the shearing-supper when Bathsheba wended her way back to the house through a dense fir plantation, where it was gloomy even at noon, Bathsheba fancied she could hear footsteps at the other end of the track. It was a public path. A figure was almost gliding past her when something tugged at her slkirt, and forcibly pinned it to the ground. She was about to fall, and struck against warm clothes and buttons.

A male voice inpuired if she was hurt, and said they were hitched together somehow. He took Bathsheba's dark lantern and opened it. Bathsheba saw in the light that he was a soldier and his spur had become entangled in the gimp of her skirt. The soldier saw Bathsheba's face and gallantly offered to unfasten her. But Batpsheba herself tried to do it, and found it a hard job. He too stooped, and looked hard into Bathsheba's eyes. She noticed that the soldier was hard and slim, and had three cherrons on his sleeve.

The soldier tried to engage her in conversation, observing humorously that she was his prisoner, and if she was in a hurry he must cut her dress. Bathsheba asked him to do so ; he, however, unwound a cord from the little wheel instead of cutting. Bathsheba withdrew her hand, and he touched it either by accident or on purpose. This vexed Bathsheba. His constant reference to her beauty and his forwardness vexed her still more. He said he had never seen so beautiful a woman as Bathsheba. He gave his name as Sergeant Troy. The tie was undone at last, although the Sergeant wished that "it had been the knot of knots, which there's no untying". Bathsheba moved on her way ; Troy bade her good-bye, but she did not respond.

Reaching home, Bathsheba accosted Liddy, who had just retired to rest, about the Sergeant staying in the village, who was rather gentlemanly and good-looking. Liddy guessed that it might be Sergeant Troy home on furlough. The Sergeant was quick and trim ; he was a doctor's son by name, and an earl's son by nature. He was very clever at school ; but he entered the army, and easily rose to be a sergeant.

In her own room Bathsheba meditated on all that had happened with the Sergeant. She blamed herself for having taken offence at what he had said : she should not have skulked away from the man who had been only civil and kind ; she relished the way he praised her beauty—which Boldwood had never done.

## CHAPTER XXV

Sergeant Troy was an extraordinary man. He lived only in the present. He was not at all oppressed by sad memories of the past ; and, as he did not build high hopes for the future, he never suffered disappointment.

He was moderately truthful towards men ; but in the company of women he was an inveterate liar. His morals were rather loose, but he never committed ugly vices ; he was therefore, condescendingly tolerated by others. His reason could not influence his propensities ; so his vicious acts were done impulsively, while his virtuous acts were the results of cool meditation and were often heard of.

His activities lacked direction, and were exercised aimlessly. He was sometimes brilliant in speech, but he was deficient in action. His quick comprehension and force of character were of little avail on account of his inability to combine them. He was fairly well educated, and fluent of speech ; but he was deceitful. He was a past master in the art of flattering women and charmed them to ruin by heaping upon them all sorts of praise. In his opinion the only alternative to flattery of women was cursing and swearing.

A week or two after the shearing, Bathsheba, who felt rather relieved on account of Boldwood's absence, went

towards her hayfields and saw that Sergeant Troy was unconcernedly helping her men in loading the hay in the waggon. No sooner had Bathsheba entered in the field than Troy saw her ; he picked up his cane and came forward. Bathsheba blushed with half angry embarrassment.

## CHAPTER XXVI

Sergeant Troy apologized to Miss Everdene for his saucy behaviour the other night : he did not then know her as the "Queen of the Corn-market". He was no stranger to the place, and had assisted her uncle in the hayfields when he was a lad ; and he was doing the same thing for her today. Bathsheba asked indifferently if he expected her thanks. Troy cursed the times that brought ill luck to a man for honestly telling a woman that she was beautiful. Bathsheba having told him bluntly that she did not like his company, Troy exprsssed his determination to say, as he preferred her curses to the kisses of any other woman. He lamented that she should be unjust to him for his blunt admiration of her: But Bathsheba would not put up with the impudence of a stranger. Troy nevertheless continued coaxing her with flattering remarks about her beauty and loveliness and succeeded in making her laugh. He said he would have been a very good Christian if pretty women like Miss Everdene had not made him an idolator, and he affirmed by oaths that in his honest opinion she was a most fascinating woman, and he begged to be excused for having expressed his opinion bluntly. Bathsheba protested his opinion was not correct ; and Troy accused her of breaking the ninth commandment as he was himself guilty of breaking the third, and he was quite sure everybody around her noticed her beauty. Her beauty, he declared must have brought on pain to many disappointed men and also to the women they might have married. Bathsheba was almost overwhelmed by his cajolery, and in an unguarded moment observed that Troy would make pleasure of a bayonet wound if he could fight as winningly as he could talk : but the next moment she tried to correct herself by saying that she was not a bit pleased by his talk.

Troy confessed there might have been some self-conceit in his behaviour the other night, but Bathsheba excused him because he had not been rude on purpose ; but she bade him not to speak to her unless she spoke to him. Troy felt grieved at this stipulation, as he was going away in a month, and talking to her was the only pleasure in his dull life : and he declared he loved her from the first instant they met. Bathsheba perceived she was being led too far, and, preparing to go, wished to know the time. Troy was surprised to learn she had no watch and made her a gift of his own. It was a heavy gold watch with a motto "Love yields to circumstance." It belonged to the Earl of Severn who gave it for Troy to his mother's husband. Bathsheba wanted to return the watch and followed Troy as he retired. But Troy insisted that she would keep it as he loved her more than he loved his father. Bathsheba was bewildered at his generosity and dreaded her workmen seeing her following Troy about the field. At last he was prevailed upon to take back the watch; and he got Miss Everdene's permission to work on her field.

Troy left Bathsheba and returned to the haymakers. Bathsheba wended her steps homeward, full of excitement and almost tearful.

## CHAPTER XXVII

The day after the interview with Troy, her men and woman being busily engaged in saving the hay, Bathsheba was trying to hive the bees herself. She had brought a ladder, brush, and crook, and equipped herself with leather gloves, straw hat and large guaze veil. When she had ascended a dozen rungs of the ladder, Troy came up and offered assistance. Bathsheba slid down the ladder, and fixed on Troy's head and face her hat and veil, and her gloves on his hands. She could not help laughing upright at Troy's grotesque appearance. While Troy was sweeping and shaking the bees from the tree holding up the hive with the other hand, for them to fall into, Bathsheba arranged her plumes unobserved. Troy now came down holding the hive at arm's length and declared that holding up the hive made one's arm ache worse than a week of sword-exercise.

To hide her embarrassamennt while untying the spring of her veil. Bathsheba said she had never seen this glorious exercise. Troy undertook to give her a display with a real sword —which he would procure by the evening—at a lonely place where she should go alone, Bathsheba said that she would take Liddy with her : but finding Troy cold, she agreed to meet him alone for a short time. Troy said it would not take five minutes.

## CHAPTER XXVIII

At eight o'clock in the midsummer evening Bathsheba went over the hill opposite her dwelling which extended a mile off, into an uncultivated tract of land dotted with tall thickets of fern Hesitating she paused, and went back to the hill and half-way to her own door. Seeing a dim spot of artificial red moving round the shoulder of the rise, and thinking of Troy's disappointment, she resumed her original direction, and reached the verge of the pit. Troy stood in the bottom ; he helped her down the slope. The pit was a saucer shaped concave ; the above was met by a circular horizon of fern, and the floor was covered with grass.

Troy first explained to Bathsheba the principles of swords-manship : There are four and right four left cuts ; four right and four left thrusts. Cut one is as if you were sowing ; cut two, as if you were hedging ; cut three, as if you were reaping ; cut four, as if you were threshing. The same on the left. The thrusts are these : one, two, three, four, right ; one, two, three, four, left. Infantry cuts and guards are more interesting but they are not so swashing. They have two most diabolical upward cuts.

Troy then gave a display of sword-exercise with Bathsheba standing before him as the antagonist, and he missed her every time, according to agreement, by one hair's breadth or two. Bathsheba was awe-struck at Troy's agility and cleverness. She saw the point and blade of the sword gleaming with electric speed on all sides of her. Soon the sword was whistling through the air casting beams of light above, around, and in front of her seeming to be everywhere

at once, and yet nowhere specially. At the close of the operation Troy cut off with his sword an outer loose lock of Bathsheba's hair and killed with its point a caterpillar that had settled on her bodice.

Sheathing his sword. Troy took up the lock of hair and put it inside his coat. Bathsheba felt powerless to withstand or deny him. Troy came nearer to her, and, before leaving gently imprinted a kiss on her mouth. After he was gone, Bathsheba felt like one who had sinned a great sin.

## CHAPTER XXIX

Folly, which was almost foreign to Bathsheba's nature, entered into her being and permeated her whole constitution. She was too womanly to use her understanding properly, and began to believe in false cajoleries and disbelieve true structures. The novelty of her frienbship with Troy made her love him entirely, and she was altogether blind to the guile in the matter Little acquainted with the fashionable tastes of society, Bathsheba made no attempt to control her feeling and inquire into consequences.

Troy's defects lay hidden from view while his virtues were always open to view ; Oak's defects, on the other hand, could be distinctly seen, while his virtues were concealed. Bathsheba respected Boldwood and had spoken of her interest in him freely to Liddly ; she loved Troy, and spoke to nobody about him.

Gabriel noticed Bathsheba's infatuation. Sorry as he was for not being loved by her, he was still more sorry to see her in toils. One evening Oak met Bathsheba at dusk returning after walk and offered to escort her as Farmer Boldwood was away from home and there were bad characters about. Bathsheba having tartly remarked that she did not understand how Boldwood came to be her natural protector, Oak explained that they expected she was going to be married to Boldwood shortly. Bathsheba assured him that the report was not true, and that she would tell Boldwood on his return that she could not think of marrying him; Gabriel now said that he wished that Bathsheba had never seen Sergeant Troy

who was not good enough for her. Bathsheba protested that Troy was educated and quite worthy of any woman. Gabriel replied that Troy had no conscience and begged her to have nothing to do with him, and to get rid of him in a decent way without being uncivil or unmannerly. Bathsheba grew terribly enraged and emphatically asserted that Troy was a thoroughly conscientious man, though blunt in speech, and went to church regularly. Gabriel said that Troy was never seen in Church : and Bathsheba replied that Troy had told her that he went privately by the old tower door and sat at the back of the gallery just when the service began. Gabriel understood that Troy had lied to Bathsheba ; he reminded Bathsheba of his own love for her and appealed to her in all earnest to be more discreet in her bearing towards Troy and to marry Boldwood. This made her angry and she asked Oak to leave her farm. Gabriel reminded her that this was the second time he was asked to leave the farm ; but he would not do so ; he would not leave the farm with no suitable man to look after its affairs. He confessed he was rather interfering, but his love for her led him to say things that were not civil. Bathsheba was softened by his grim fidelity and requested him to leave her alone for the moment. Oak at once agreed. When Bathsheba had gone far away on the desolate hill, Oak saw Sergeant Troy apparently rise from the earth beside her. Gabriel went home by the churchyard and found that the little gallery door of the church was overgrown with ivy for more than a foot and had not been opened at least since Troy came to Weatherbury.

## CHAPTER XXX

Half an hour later Bathsheba returned home with a flushed face. Troy had taken leave of her for two days which he would spend at Bath, and kissed her second time. Her meeting with Troy was not distinctly arranged beforehand.

Bathsheba wrote a letter to Boldwood saying mildly but firmly that she could not marry him under any circumstance, and proceeded to the kitchen to have it posted through one of the women. She happened to overhear that

the women were talking of herself and Troy and of the possibility of their marriage. She burst in upon them and forbade them to speculate about her marriage with Troy,—whom she hated. The women all agreed that the Sergeant was a man to be hated : this enraged Bathsheba who threatened to dismiss anybody who dared to speak a word against Troy. She flung down the letter and went back to the parlour with tearful eyes. Liddy followed her.

Liddy apologised to Bathsheba for having thought wrongly that her mistress cared for Sergeant Troy. She shut the door at Bathsheba's bidding. Bathsheba now confessed to Liddy that she loved Troy to very distraction and misery and agony. In tears she appealed to her maid not to believe the evil reports against Troy, and vehemently threatened to punish those who spoke ill of him. Bathsheba charged Liddy on pain of dismissal not to divulge a word of her confession. Liddy agreed, but wanted to resign her service for such uncalled for harsh treatment. Bathsheba softened down ; she could not afford to part with Liddy, who was to her not a servant but a companion. Her heartache was wearing her down, and she was friendless. Liddy was touched to the heart. She agreed to stay, and not to divulge the secret ; and they kissed each other. Bathsheba told Liddy that Troy was a steady man in a wild way, and asked her again to promise to keep her secret and not to tell Troy that she had been crying about him. Liddv solemnly agreed ; she said that Bathsheba was 'almighty womanish'.

## CHAPTER XXXI

To avoid the possibility of an interview with Boldwood, Bathsheba went to see Liddy, according to previous arrangement, in the house of her brother-in-law, a hurdler at Yalbury, ostensibly to inspect the new contrivances of hurdler. Leaving Gabriel and Maryann in charge of the house, she went out after a thunder-shower. Having walked nearly two miles, she found Boldwood advancing over Yalbury hill with stunned and sluggish steps. Evening was approaching. Boldwood had been disillusioned to find that Bathsheba was not a firm and positive girl, and his changed

appearance denoted the depth and strength of the feelings paralyzed by her letter.

Bathsheba greeted Boldwood, and his silence was a more effective reproach than words. Seeing her turn aside, he inquired if she was afraid of him, for it was a contrast to his feeling for her which could not be dismissed by a hasty letter. As Bathsheba was not willing to hear of it, he tried to accept her decision as final. As, however, she moved on, Boldwood walked up to her and implored her to take pity on him and not to throw him off, lonely as he was. He told her that it was she that had first tempted him to think of her by sending him the valentine ; and that she had undeniably given him encouragement in his pursuit. Bathsheba said that the valentine was only the childish game of an idle minute, and that she had bitterly repented of it. Boldwood did not accuse her. He had taken for earnest what was done in jest. He entreated her to regard her present refusal as a jest. She was the only woman he ever loved ; and he could hardly bear the pain of dismissal. Bathsheba pitied him deeply, but Boldwood would have none of it : she was all but his, but now she was not nearly his,—she had taken him up only to throw him down. Bathsheba resented his temper, and asked him to forgive her and look at the matter cheerfully. Boldwood gave vent to his bitter feelings and still implored her to say that her letter of refusal had been written in fun. Bathsheba having replied that she had not half the warmth of love he believed her to be capable of, Boldwood resentfully blurted out that she had love enough, but it was turned into a new channel, and that Troy might have left his teasure alone ; for she would have loved him if Troy had not stepped in. Bathsheba could not deny this. Boldwood accused Troy of having robbed him in his absence, and complained of being jilted and dishonoured ; and he cried shame on Troy—whose brass and scarlet had dazzled her. Bathsheba was terrified by his anger. Boldwood continued his accusation saying that she was kissed by Troy although she knew that he was unworthy of her. Bathsheba admitted having been kissed. Boldwood foretold that Troy would repent one day for having caused pain to anothers men. Bathsheba

implored him not to pray down evil upon Troy. but to be kind to him. Boldwood did not hear this : he threatened to horsewhip Troy who had at the time gone back to his regiment, and then softening down a bit, asked Bathsheba to keep Troy out of his way. He then quietly went away.

Bathsheba was awe-struck at the exhibition of Boldwood's feelings. She alone knew that Troy would return in a day or two ; and she shivered to think what his meeting with Boldwood would lead to. She walked up and down, sunk in deep thought ; and then sat on a heap of stones by the wayside to think.

## CHAPTER XXXII

Maryann was the only occupant of Bathsheba's hall. A few minutes after eleven o'clock in the night, when everything was still at Weatherbury, Maryann awoke from a dream and leaving her bed looked out of the window. She discerned a gray figure approach the paddock, sieze a horse and harness it to a vehicle. Then she heard the vehicle pass out. Maryann guessed it was either a woman or a gipsy man that had taken out the horse and gig, and, she concluded that a gipsy thief had done it. She ran to Coggan's house and raised an alarm. Coggan called Gabriel, and they went together in pursuit of the thief on two of Boldwood's horses. They detected that Bathsheba's horse, Dainty, had been stolen, but they did not know to whose vehicle the horse had been harnessed.

In three or four minutes they reached Weatherbury. Bottom which was the temporary abode of gipsies and found that the gipsies were gone. They rode on at full speed following the tracks of the stolen horse. It was one o'clock when they entered Black More Vale. Gabriel dismounted at a turning and on examination of the tracks discovered that Dainty was lamed. When they reached Sherton Turnpike, it appeared that there had been a previous call which they had not noticed. Gabriel asked the turnpike-man to keep the gate close as the driver of the gig had stolen a horse. To their surprise, however, they discovered that the driver was their

mistress. Bathsheba inquired of Gabriel in an unconcerned manner where they were going, and, as she herself was going to Bath in connection with an important matter, why were they following her She further told that she had left a full account of her taking away the gig and horse written in chalk on the coach-house doors for them to see in the morning. She thanked them for their trouble, and asking them to return, proceeded on her journey. On their way back Coggan expressed his surprise to Gabriel at the strange vagary of the mistress. Gabriel suggested they should keep the matter a secret and Coggan at once agreed.

Sitting by the roadside Bathsheba had meditated that two paths were open to her to avoid the desperate situation caused by Boldwood's wrath. The first was to keep Troy away from Weatherbury till Boldwood's indignation had cooled; the second was to give up Troy altogether, as both Oak and Boldwood had requested. The latter plan, however, caused her pain : she loved him even though she apprehended that he might soon cease to love her. Suddenly she made up her mind to see Troy immediately and asked him to help her in her difficulty. It was about 10 P.M. She walked back to Weatherbury slowly, intending to put the horse into the gig when all were asleep, and drive to Bath during the night. There she would see Troy in the morning, bid him farewell, and dismiss him Then she would leave Bath early in the morning, reach Liddy at Yalbury in the evening, and come home to Weather-bury with her whenever they chose. But in her topographical ignorance Bathsheba under-rated the distance of the journey.

## CHAPTER XXXIII

After a week's silence Bathsheba wrote to Maryann intimating that business still detained her at Bath. Another week passed. The men were working in the dry fields during the oat harvest. When they were withdrawing under the shade of a tree, Coggan perceived a figure in blue coat. Maryann had a bad omen in the morning,—her key having fallen on the stone floor and broken into two pieces ; she was therefore anxious on account of her mistress. Gabriel, who was assisting the men for love, found that the person just,

arrived was Cain Ball. Cain had gone on a holiday, having got an abcess under the finger-nail. Cain was in his Sunday clothes. He carried a large slice of bread and ham in one hand from which he took mouthfulls when walking, the other hand being bandaged.

Between coughing and sneezing Cain gave out that he had been to Bath where he saw his mistress courting the company of a soldier. Here, his speech stopped. He was given cider to strengthen his throat. Cainy coughed and sneezed the wine aronnd the persons of the gathered reapers, and they made all manner of comments on his excitement. Resuming his narrative Cainy said that he saw Bathsheba and Troy go into a park where they sat talking for half an hour ; she was once crying ; when they left, her eyes were shining and she was white as a lilly. Bathsheba was clad in a beautiful gold-colour silk gown, trimmed with black lace. They looked a handsome pair.

Irreleventiy enough Cainy related his experiences in Bath. There are great glass windows to the shops, and great clouds in the skv and old wooden trees. Water springs up out of the earth ready boiled for use ; the people drink nothing else. He had his boots hobbed at Griffin's and bought cheap and nice batty-cakes from Rigg's shop. Bath has large houses, and the population is very large. The parson has gold rings on his fingers. The new style of parsons wear moustaches and long beards. There are two religions there,—High Church and High Chapel ; at the former, they pray singing, and worship all colours of the rainbow ; at the latter, they pray preaching, and worship drab and whitewash only.

Gabriel asked Cainy to swear that the woman he saw was miss Everdene, but Cainy would not. Oak was sad, then Coggan advised him privately not to trouble himself about Bathsheba, as it made no difference whose sweetheart she was since she could not be his.

## CHAPTER XXXIV

As Grabiel wes sitting at Jan Coggan's garden-gate

that evening, he perceived a carriage passing by in which there were Bathsheba and Liddy. They were talking about Bath. Gabriel lingered on till it grew dark. Boldwood wanted to see Bathsheba and beg her forgiveness for his violent words. He had no knowledge of her escapade to Bath. He was told by Liddy that her mistress could not see him. It pained him to think that Bathsheba had not forgiven him.

Boldwood did not hurry homeward. At ten o'clock he saw a van stop at the Weatherbury carrier's and Troy come out of it. Boldwood hastened home, and came back in ten minutes, when Troy was about to leave the house with a carpet bag. Boldwood wanted to have a talk with Troy about a woman he had wronged. Troy at first affected to pass him. by, but seeing Boldwood's determined attitude and the thick cudgel in his hand he became civil. Boldwood told Troy that he ought to marry Fanny Robin. Troy admitted that he ought to, but could not, — because he was too poor. Boldwood was not critical enough to detect that the voice of Troy was that of a trickster. The farmer told Troy that but for the latter's coming, Bathsheba would have been engaged to him. He possessed that Troy should give up Bathsheba who was too high for the soldier, and marry Fanny; that he should leave Weatherbury immediately with fifty pounds from Boldwood; and that Boldwood wonld pay Fanny fifty pounds to prepare for the wedding, and another five hundred pounds on the wedding -day. Troy closed with the offer, and he was paid fifty pounds on the spot.

Light footsteps were audible now. Troy declared it was Bathsheba coming, and he must see her. Boldwood was amazed to learn that she was out alone at this time of night. Troy wanted to see her with Boldwood's permission, and wish her good-bye. Boldwood sat still as Troy suggested. Troy went forward to meet Bathsheba leaving his carpet bag with Boldwood. She told him that she had been waiting for him; and that as there was no one in her house, so their meeting at her house would be detected by none. Bathsheba went home, and Troy came to Boldwood to take away his bag

which contained his slippers , brush and comb. Boldwood caught Troy by the neck intending to throttle him, but soon relaxed his grasp. He understood that matters had so far gone between him and Bathsheba that the lady would be ruined if Troy did not marry her. So he persuaded Troy to agree to marry Bathsheba instead of Fanny and promised to settle £ 500 on Bathsheba instead of on Fanny if Troy would marry her at once ; and he paid Troy the sum of £ 21 that lay in his purse. It was agreed that an agreement would be signed for the remainder and the terms in Boldwood's house where they go presently. Troy wanted to inform Bathsheba about the marriage. He went inside and Boldwood waited at the gate. Troy soon came back ; the door had been already secured with the chain. He gave Boldwood a newspaper through the slit to read. It contained the announcement of Troy's marriage with Bathsheba at Bath. Troy spoke to Boldwood tauntingly, and threw his money into the road. Boldwood departed, uttering threats, and walked about the hills and down restlessly.

## CHPTER XXXV

Before five the next morning, when it was a time of sun and dew and the light was yellow in colour, Oak and Coggan went on together to the fields. They saw Troy in red jacket looking through a window of Bathsheba's house. Coggan said that Bathsheba had married him. Oak made no reply. He looked pale, and stood in wonder and despair pondering why she should have married secretly. Troy greeted them. First Coggan and then Oak replied to the Sergeant's greeting. Troy observed that the house was rather gloomy and it could be modernised. When they were about to depart Troy inquired of Coggan in an off hand manner whether insanity had ever appeard in the family of Boldwood. Coggan said he had once heard that an uncle of his was queer in his head. Troy promised to be with them some time that week and threw them a half crown to drink his health. Coggan caught the money. Oak disdained a gift from Troy, but Coggan said Troy might soon become their master. Oak said he would better lose his place than keep it by pleasing Troy.

Boldwood was now seen riding on horseback. They saluted him and stood back to let him pass on. Boldwood was pale ; large veins appeared in his forehead and temples, and the lines about his mouth were sharper than ever. He sat erect on the horse, looking neither to right nor to left. Oak rose above his own grief in noticing Boldwood's. In the steadiness of Boldwood in his agony there was an expression deeper than a cry.

## CHAPTER XXXVI

A man stood motionless one August night at Weatherbury in the stackyard looking at the sky. It was Gabriel Oak. The night had a sinister aspect. It was hot ; the sky was cloudy, and even the lower animals felt uneasy. A thunder was imminent. Oak had misgivings about the unprotected ricks which contained the rich produce of one half the farm for that year.

This night was selected by Troy for harvest supper and dance. Oak could hear the music within. He looked in and saw that two-thirds of the barnhouse had been appropriated for the gathering, the rest being screened off with sail-cloth. The walls and beams were nicely decorated. There was signfng and dancing. Three fiddlers were seated, and besides them stood a tambourine man. One item of dance ended, and another. "The Soldier's Joy," was to follow, to the great delight of Troy who had already purchased his discharge from the army. The dance began. It was an excellent thing in harmony with the tambourine.

The music ended. Oak entered the hall and wanted to talk to Troy. The sergeant sent word that he could not attend. Oak then wanted Troy to be informed that a heavy rain was at hand and measures should be taken to save the ricks. Troy sent the reply that there would be no rain. Oak was about to depart in despair when he heard Troy telling the company that the celebration that night was not only the harvest home but also a Wedding Feast ; he had therefore ordered a treble-strong goblet of brandy for each guest. Bathsheba protested : but Troy asked the women to retire.

Bathsheba indignantly left the barn, and the women and the children followed. The musicans quietly slipped away. Troy and his men remained the sole accupants of the room.

Gabriel proceeded towards his home. He observed toads on the road. A garden-slug was found to have taken shelter in his room. Two black spiders promenaded the ceiling, ultimately dropping to the floor. He went out to see the flock of sheep. They were crowded together in fear of something more powerful than man, and their tails, without a single exception, were towards that part of the horizon from which the storm threatened. All these were sure signs of an impending storm to be followed by a cold continuous rain.

He returned to the stackyard. He mentally calculated that the total price of Bathsheba's wheat and barley would be £750. He went up to the barn again and saw that Troy and the men were sleeping awkwardly, and there was no hope of getting any help from them. So he resolved to save the corn unaided. It was two o'clock in the night. Oak learnt from the recumbent Matthew Moon that the thatching-beetle and rick-stick and spars were under the staddles. Susan Tall's husband could not be roused in the least to tell him where the key of the granary lay. Gabriel put out the expiring lights, closed the door upon the sleeping men and went out alone. He felt the hot breeze and saw clouds in the sky. He entered Mrs. Tall's house by the back door for the key of the granary. Mrs. Tall was vexed, and told him that the key was on the nail. In ten minntes Gabriel dragged four large water-proof coverings. He covered two ricks. Mounting the third pile of wheat he sloped the upper sheaves and filled the gaps with untied sheaths. The barley could not be protected but by systematic thatching. The moon disappeared ; the storm was approaching ; Oak felt helpless.

## CHAPTER XXXVII

A light flapped over the scene, and a rumble could be heard as a prelude to the storm. Oak perceived a candle-light in Bathsheba's room. The lightning looked like a mailed army in white colour and the rumbles became rattles. The

cattle were frightened, and a stormy rain was at hand. Oak extemporized a lightning conductor with a long tethering chain by sticking his rod through the clog at one end and driving the spike at the other end into the ground. He then began to work again on the stacks. There were four flashes in succession ; the fifth flash came with the spring of a serpent and the shout of a fiend. In the open ground before him Oak noticed a dark form. It was Bathsheba. She too was distressed about the corn. She could not find her husband. He was asleep in the barn although he had promised to see to the stacks. At the request of Oak, Bathsheba came up to the ladder and brought up reed-sheaves to him. At her third ascent on the ladder the sixth flash of lightning came illuminating everything around. Bathsheba was frightened at the loud peal of thunder and clutched Gabriel by the sleeves ; he steadied her by holding her arm. Bathsheba was alone on the ground when the seventh flash came and bore the dazzle unflinchingly.

In four or five minutes the heaven opened. Gabriel grasped Bathsheba's arm. A flash now sprang from east, west, north, south, and was a perfect dance of death ; it was accompanied by a shout from every part. A grisly form invisibly ran down Gabriel's rod into the earth ; he was almost blinded and felt Bathsheba's warm arm tremble in his hand. A tree was now on fire. They had a narrow escape. Bathsheba was palpitating with fear. Gabriel asked her to go down and he then followed her.

Bathsheba expressed her gratitude to Oak, and inquired if the other men were in a drunken sleep with her husband. Oak went out to see if they were still asleep. Unperceived by him Bathsheba followed and looked through the chink. Oak went back to work again at the thatching. Bathsheba followed, but without a sheaf. She abruptly inquired if Oak thought that she had gone to Bath to be married. She said it would be a mistake to think so. She had gone to break off her engagement with Troy, but circumstances compelled her to marry him. She married Troy between jealousy and distraction ;—she was told that in case she did not marry, he would marry a more beautiful woman he had met. She

wanted no comments from Oak, and gave him more sheaves. Oak wanted her to retire, which she did with thanks.

Oak mediated on the contradictoriness of Bathsheba's feminine heart. The wind changed direction ; it was the signal for a disastrous rain.

## CHAPTER XXXVIII

Towards the morning sharp winds blew from all sides. Oak had saved the corn of his mistress. Rain now came on in earnest and drenched him to the skin. Oak remembered how eight months ago he fought against fire in the very spot as he was now fighting against water and for the futile love of the same woman.

It was about seven o'clock. Gabriel was glad at his success in saving the corn. Troy and his companions came out of the barnhouse. The workmen were abashed and went towards the village ; Troy came whistling to the barnhouse. None cast a look at the ricks.

Oak went homeward by a different road. He met Boldwood walking slowly under an umbrella. The latter was strangely altered ; but he would not admit it. Boldwood remarked that Oak looked tired and ill. Oak told him that he had been working hard to get the ricks covered. Boldwood had taken no steps to save his corn this year. Oak realised that Boldwood had suffered more than himself by Bathsheba's marriage. Boldwood confided to Oak his sorrows due to disappointment ; he was perhaps a joke about the parish. Oak did not agree : there was no jilting on the part of Bathsheba —there was no engagement of marriage. Boldwood remarked that God was very unkind to him. He then walked away with his usual reserve, saying to Gabriel that he did not make much of the whole affair and pledging him not to mention the subject of their talk to others.

## CHAPTER XXXIX.

One Saturday evening in the month of October, Bathsheba was passing in her gig up the incline between Casterbridge and Weatherbury. Her husband, who had still the bearing and moustache of a soldier and was called

'Sergeant', was walking along. Troy regretted that he missed winning £200 in the autumn races owing to the rain. Bathsheba was sorry for his gambling in the races, and tried to extract from him a promise that he would give up the practice. Troy, on his part, said that he was thinking of taking her to the races. Bathsheba sneered at the idea. Troy told her that bets had been booked before the races began, and that he would not have married her if he had known her to be so timid. Bathsheba got angry ; and they moved on in silence.

A woman appeared on the brow of the hill. Troy was about to remount the gig. The woman, whose wretched clothes and sad face were visible to Bathsheba even in the approaching darkness, inquired of Troy when the Casterbridge Union-house closed at night. Troy startled at the voice, and slowly replied he did not know. The woman recognised him, and uttering an hysterical cry, fell down. Bathsheba pitied her and was about to alight ; but Troy asked her to attend to the horse, and went to see to the woman.

It was Fanny Robin. Troy hastily asked her if she had any money. Being told that she had none, he asked her to see him on Grey's Bridge on Monday morning at ten. He would go there with what money he could muster and would get her a lodging somewhere. He called himself a brute, and bade her good-bye.

Troy walked up, stepped into the gig, and whipped the horse into a trot. Bathsheba, who had marked the woman withdrawing from Troy, asked her husband if he knew her. Troy said he did not know her name ; he knew her only by sight. Bathsheba did not believe him. Troy whipped the horse making it run wildly.

## CHAPTER XL.

The woman walked on over a long distance. She was fatigued. Opening a gate she found a haystack under which she sat and fell asleep. She awoke in the depths of a moonless and starless night. She discerned the light of

Casterbridge town far away. It struck one o'cloak. A Carriage passed the gate. She resumed her walk and reached milestone, on which she rested. Her destination was still two miles away. She walked up some distance, but could go no farther. She entered a copse-wood and made herself two crutches out of the faggots lying there. With their help she walked for some distance : she was however exhausted, and fell down. She lay still for ten minutes or more. The morning wind rose. The woman desperately took to her feet and proceeded with difficulty step by step to another milestone where an iron railed fence began. She had still one mile to walk. Holding to the rails, she advanced. She crawled to the bridge over the Froom. She contrived to pass half a mile by self-beguilement ; half a mile more lay before her like a stolid thing ; and she exhausted her faculty of contrivance in thinking of means to traverse the distance. She thought of sticks, wheels, crawling—she even thought of rolling. None of these she could avail herself of. She lost all hope, and closed her eyes.

A little later she became conscious of somthing soft and warm licking her cheek. There stood a huge dog, an ideal embodiment of canine greatness, a personification of night in its benevolent aspect. Leaning her arms on the shoulder of the dog, the woman proceeded, though too weary to keep pace with the animal. With slow steps she reached her goal. It was a stone edifice, on the two wings of which stood a few alim chimneys. In the wall was a gate, and by the gate a bell-pull formed of a hanging wire. Rising upon her knees, the woman pulled the bell, and fell forward, her face upon her bosom.

It was nearly six o'clock. A man came out and discerned the painting heap of clothes. He entered again, and returned with two women who took her in. The man closed the door. Coming to her senses the traveller inquired after the dog who had helped her. The man had stoned him away.

## CHAPTER XLI.

Returning from the market Bathsheba and Troy both kept silent. Troy was moreover restless. On Sunday evening Troy asked for £20 from his wife. She believed it was meant for the races and sweetly entreated him to give up the habit for her sake. Troy told her it was not for the races, but would not say what he wanted it for. Sharp words were interchanged. Bathsheba told her husband she did not hate him, but she hated his faults. Ultimateiy she paid the twenty pounds. Troy said he would go away very early next morning. Bathsheba sighed for his resolve.

At this stage Troy carelessly took out his watch and opened the case at the back A coil or yellow hair caught Bathsheba's eye and roused her suspicion. She wanted to know whose hair it was, and learnt after some altercation that it belonged to a woman whom Troy was going to marry before he saw her. She was alive, but Troy would not tell her name. Bathsheba regretted she herself had miserable black hair ; she felt jealous and burst out crying, venting her feeling vehemently. Troy murmured about reparations to be made and of 'ties'. He repented of marrying as much as Bathsheba did. He said that the hair belonged to the wretched woman they had met on the slope : the 'tie' was a mere jest. Bathsheba did not believe him. She wanted bare justice, anything short of cruelty. She sighed that independent and spirited that she was she was content now to have no more than this litte. Troy left the room irritated.

Bathsheba sobbed in silence, but soon repressed her feelings. She repented her marriage with a less pure nature than her own. She bitterly remembered her fall from her ideal of virginity which she adored in the abstract. The next morning she rode round her farm as usual. At breakfast she learnt that Troy had taken his breakfast early and driven off to Casterbridge in the gig. She rambled to the gate after breakfast, cool and collected. She had begun to entertain sisterly friendship towards Oak, and she had momentarily

thought of Oak and Boldwood as her prospective husbands at different times.

Bathsheba perceived Boldwood coming up the road and stopping Oak, who was in a footpath across the field, from a distance. They talked together for a long time. They called to Joseph Poorgrass who was taking a barrowful of apples to Bathsheba's house : after speaking to him, they parted. Bathsheba learnt from Poorgrass that Fanny was dead and Boldwood was arranging for her funeral. Bathsheba held that she must do it herself as Fanny was an old servant of the family. She asked Joseph to fetch Fanny from the Union in the spring waggon with the blue body and red wheels, prettily decorated with evergreens and flowers. Joseph told her that Fanny went to live in a garrison-town on the other side of Wessex, then lived for several months as a seamstress at Melchester and came on foot all the way to Casterbridge Union on Sunday morning. Bathsheba suspected that Fanny was the woman she saw on the turn-pike road on Saturday ; but Poorgrass could not enlighten her on the point. Neither could he tell her the colour of Fanny's hair. About an hour later when Joseph was about to start for the Union-house, Bathsheba asked him the name of Fanny's sweet-heart. This, he said, he did not know. She asked him again whether he was concealing anything from her. He denied having done anything of the kind but had told her the news of Fanny's death just as he had heard it from Oak and Boldwood ; and he added that both of them were terribly weighed down.

Bathsheba went indoors. She afterwards learnt from Liddy that Fanny had real golden hair, that her lover was a soldier who, according to Troy, was in the same regiment as himself and very much resembled him in appearance.

Bathsheba grew nervous and worried at Liddy's information.

## CHAPTER XLII

In the Casterbridge Union-house there was a gable with a small peculiar door in an ivy-covered porch three or four feet above the ground. Joseph Poorgrass appeared before the

building at five minutes to three, with a blue spring waggon decorated with boughs and flowers. He rang the bell, and was directed to back his waggon under the gable. A coffin containing the dead body of Fanny was thrust into the waggon. A man wrote the name and a few other words on the lid with a chalk, and a certificate of registry was handed to Poorgrass, who at once started for Weatherbury. By the time Joseph entered Yalbury wood he was enveloped by autumn frog. The atmosphere was dark and tense, and a storm seemed impending. Joseph felt lonely. Presently drops of water fell from the tree-leaves.

Reaching the Buck's Head inn in the hamlet of Roy-Town, about a mile and a half from Weatherbury, Poorgrass felt relieved. He entered for a mug of ale, and found to his joy Jan Coggan and Mark Clark like the setting sun and full moon shining vis-a-vis. Refreshing himself with drink, Joseph was going to resume his journey, but was detained by Coggan for another drink. They went on drinking and chatting together till their eyes were but sparkling points on the surface of darkness. It was now six o'clock, and Gabriel Oak entered the room. He rebuked Poorgrass for the delay. Coggan said they should not bother so much about a dead woman. Clark sang a maudlin song; and Poorgrass shed holy tears—he said he was afflicted by the drink with a multiplying eye.

As none of the three was in a fit state, Oak drove the waggon himself through the unwholesome night. Through the silence of Boldwood and the generosity of Oak nobody in the village could know that Troy was Fanny's lover. Oak reached the manor-house when it was too late for the funeral, which would be performed next morning. Besides, Oak had not the registrar's certificate, —it was with Poorgrass. So the coffin might be taken to the church or left at the farm for the night. Gabriel himself thought it would be better to send it to the church and went in to consult Bathsheba. She at first assented, but soon changed her mind; and, according to her wish, the corpse was placed in a little sitting-room next the hall.

When Gabriel was alone in this room, in order to save Bathsheba from immediate anguish, he rubbed out with his handkerchief the last two words from the chalk-writing on the coffin-lid, which was till now, "Fanny Robin and child".

## CHAPTER XLIII.

At half past ten o' clock that evening, Bathcheba was sitting cheerless in the large parlour. Liddy offered to sit up for Troy and asked her misteress to go upstairs. Bathesheba did not agree. She askod Liddy if she had heard any thing strange about Fanny and burst into tears. Liddy replied in the negative, and retired at Bathsheba's bidding. Bathsheba was lonely and miserable now, and suffered from a complication of impulses. In ten minutes Liddy re-appeared and told he the wicked story about Fanny that had reachod Weatherbury within the last hour. Bathsheba was incredulous. Liddy glided out of the room.

Baththeba felt wretched; her face betrayed anxiety. She had grounds for connecting her own history with the tragedy of Fanny. She felt the need of talking to one stranger than herself. Oak was such a person. He, unlike Boldwood, could endure things admirably. She felt convinced that Oak knew all about Fanny. She would, therefore, question him on the matter. Throwing a cloak round her, Bathsheba went out to the door of Oak's cottage. From the road she perceived Oak was sitting still, reading. Soon he looked up at the clock, closed his book, and arose. Bathsheba felt she could not now approach Oak for any information. She saw Oak kneel down to pray, and distractedly retuned to her house.

She made an inward resolution; and, as if in a dream she brought a screw-driver, opened Fanny's coffin, and saw to her dismay that Fanny had child. She had here the conclusive proof of her husband's conduct. She wept bitter tears. She realized that Fanny had triumphed and she hereself had been humiliated, She contemplated suicide, but could not commit it. She remembered Oak praying, and

knelt down to pray beside the coffin. She then showed kindness to the dead by offering flowers. An instant, later, Troy appeared looking in upon her.

Troy did not know at first who was dead. Bathsheba was leaving the room, but her husband held her back; and, hand in hand, they approached the coffin. Troy beheld the dead body, and sank upon his knees. He gently kissed Fanny. Bathsheba cried aloud against the severance of her union with her husband, and flung her arms round Troy's neck imploring him to kiss herself. Troy pushed her away ; he had been, he said. a bad, man; but Fanny was to him more than Bathsheba could ever be ; in the sight of Heaven Fanny was his very, very wife - Bathsheba was nothing to him, - a ceremony before a priest did not make a marriage.

Bathsheba wanted to run away and find an escape even in death. She turned to the door and ran out.

## CHAPTER XLIV.

Bathsheba went along the dark road heedless of consequences, and entered a brake of fern where she sank down upon a tangled couch of fronds and stems and closed her eyes. She felt fresher long afterwards, and heard the voice of a sparrow followed by the waking of other birds and animals. A plough-boy of Bathsheba's own farm was next heard leading a team of her horses which drank in the pool. Day was just dawning. Dry leaves hed fallen from the tree on Bathsheba's lap and were clining to her hair. She discovered that she had passed the night on the brink of a dismal hollow full of pestilences. A schoolboy now appeared stupidly attempting to learn his lesson from a prayer-book, and passed on.

Bathsheba was now oppressed by anxiety, hunger and thirst. A woman was seen approaching from the other side of the swamp, as if in search of something. It was Liddy. Bathsheba felt grateful and jumped up. She had lost her voice by exposure to the damp air of the hollow. Liddy crossed the swamp and came up to Bathsheba. Liddy told her that she apprehened something cruel had happened,

and so she came in quest of her. Bathsheba learnt from Liddy that Troy had gone out early and Fanny's corpse would be taken away at nine o'clock. Liddy, brought a cloak and a hat and some breakfast for Bathsheba, and they wandered together in a wood for two hours. Liddy went again to the farm and brought the information that Fanny had been taken away. They returned to the house by a circuitous route and entered at the rear. Bathsheba hated the idea of being a run-away wife. She went np to a disused attic and told Liddy that she would remain there, and that Liddy might make a room comfortable by getting some useful pieces of furniture, a fire, and some books. Bathsheba remained in the attic with Liddy the whole day, sometimes watching the outside from the window and sometimes attempting to read. About six o'clock some young lads were seen playing a game of Priscner's base. Bathsheba wondered why the players left hurriedly in the quarter of an hour and learnt from Liddy that they went to see a grand carved tombstone which two men just then come from Caster-bridge were putting up.

## CHAPTER XLV.

When Bathsheba left the house Troy covered the dead body of Fanny from sight, and went to bed waiting miserably for the morning. Fate had been unkind to him. To the twenty pounds taken from Bathsheba he had added seven pounds and ten shillings; and with this money he had gone to Caster-bridge and waited for Fanny at the appointed place in vain. As a matter of fact, Fanny was then dead. Disgusted at Fanny's second failure to keep her engagement with him, Troy drove to Budmouth races where he reached at two o'clock. The memory of Fanny's emaciated appearance and Bathshaba's reproaches prevented him from betting. He left the town at nine, having spent only a few shillings, and trotted homeward. It struck him now that Fanny might be ill. Reaching home he was shocked to find Fanny's dead body in a room at the Weatherbury farm.

Early next morning Troy left the house, not in the

least anxious about Bathsheba's whereabouts, and walked towards the churchyard. He searched for and discovcred the new grave dug for Fanny the day before. He then hastened to Casterbridge, entered the shop of a stone and marble mason, and asked, like a simple child, for a tomb-as good a one as they could give for twenty-seven pounds. He chose one with a marble head-stone beautifully crocketed with medalions beneath of typical subjects, and with a footstone after same pattern and the coping to enclose the the grave. For the sum offered by Troy the mason would add the name and put it up at Weatherbury. Trov paid the money and went away. The tomb was duly despatched.

In the darknes of the night Troy entered Weatherbury churchyard at abou ten o'clock. He deposited besides the tomb a heavy basket of flower-roots he had brought. He then procured a spade and a lantern, and planted-flower roots round the grave. He was filled with remorse, and his romantic conduct was actuated both by the French and the English elements in his being. The night was cloudy, and it was nearly midnight. Troy was weary. As the rain threatened to increase, he resolved to leave the finishing touches of his labour until day-break. He entered a porch, and fell asleep on the bench within.

## CHAPTER XLVI.

The tower of the Weatherbury Church had originally eight stone gurgoyles-two on each of the four faces of the parapet-for spouting water from the lead roof within. Of these gurgoyles only two were now active.

The gurgoyles were carved protubrances of exceptionally prominent size and of the boldest cut and continental Gothic symmetry of distortion. All the eight were different from each other. The two working gurgoyles were very hideous and grotesque in their look : the south eastern one having been fashioned as if covered with a wrinkled skin. It was a horrible stone entity with short, erect ears, eyes starting from their sockets ; and its fingers and hands were represented as if seizing the corners of its mouth to pull it open and give passage to the water it vomitted. This

gurgoyle jutted a couple of feet from the wall against which its feet rested as a support. The gurgoyles were true specimens of the Gothic art which had survived to this day on account of its mastery of the grotesque.

Troy slept in the porch. The rain increased, and fell in torrents from the south eastern gurgoyles into Fanny Robin's grave. The water accumulated and washed deeper down ; the flowers that Troy had thrown round Fanny's grave and the bulbs and roots he had planted floated off.

Rising from his bed late next morning, Troy took the spade and went out in the bright and colourful atmosphere to complete his task of the night before. The gravel path through which he was passing was covered with mud, roots, and flowers—the wreck the rain had made. He found to his great annoyance that all his work had been undone There was now a hollow in the grave ; and the flowers had been washed away. Troy's tragedy reached its climax. Almost for the first time in his life Troy, standing by the dismantled grave of Fanny, wished himself another man. He stood and meditated—a miserable man. He found it difficult to reverse the direction of his wife ; Providence jeered at his critical attempt in that kind. Without attempting to restore the grave, he went out of the village in a mood of defeatism, unnoticed by anybody.

Bathsheba, who did not sleep heavily in the attic, had seen a faint gleam moving among the trees that night, which vanished when the rain came. At dawn she heard the purl of water falling into the pool. When Liddy came at eight o'clock their talk turned on the strange noise made by the water from the tower spouts. Liddy told Bathsheba that Tall had seen Mr. Troy on the Budmouth road and that he had not come in at night. At Liddy's suggestion Bathsheba went out to see Fanny's grave. It was in the reprobates' quarter of the graveyard. Bathsheba stood by the grave of Fanny : on the other side stood Oak reading the inscription on the tomb—"Erected by Fancis Troy in Beloved Memory of Fanny Mobin." Bathsheba also read the inscription. Bathsheba greeted Oak and asked him to fill in the hole

in the grave with the spade, and she herself replanted the roots and bulbs. She ordered the lead work at the mouth of the gurgoyle to be turned sideways to prevent the repetition of such an accident, and with superfluous magnanimity, wiped the mud spots from the tomb.

## CHAPTER XLVII

Troy went along towards the south. He had an aversion for the life of a farmer and for his wife : remorse for Fanny weighed upon his soul. He would live anywhere on earth except Weatherbury. At three o'clock in the afternoon he was following an uphill path. He reached the summit of the hill and had a full view of the sea. He descended, came to a small basin of the sea enclosed by the cliffs, undressed and plunged in. He swam out to get a little of the ocean swell, was caught in current and was carried in a swoop out to sea Troy found himself helpless and tried in vain to reach any post on the shore. At last he noticed a boat manned with sailors. They formed part of a brig's crew and had come ashore for sand. He shouted for help and was taken into the boat. The sailors gave him the scanty clothes they had and agreed to land him in the morning. Night was coming on and the boat proceeded towards its vessel in Budmouth.

## CHAPTER XLVIII

There was a mixed feeling of surprise and relief in Bathsheba's mind owing to her husband's continued absence. She had no doubt that she belonged to her husband who would come back some day. The grim prospect of being thrust out of her farm for inability to pay the rent in January next loomed large before her eyes ; and there had been doubts as to her right to the tenancy of the farm. She had no irrational optimism, and she waited patiently for the gloomy end.

The first Saturday after Troy's departure Bathsheba went to Casterbriddge. She heard somebody behind her telling another person that he had to inform Mrs. Troy that her husband had been drowned. Bathsheba would not believe it; but her self-command was broken. darkness came

into her eyes and she fell, and was saved from falling on the ground by Boldwood, who conveyed her with great care to the King's Arms Inn. Boldwood was thrilled to have her so near him. Returning to consciousness she wanted to go home. Bathsheba declined Boldwood's offer to be driven in his phaeton. Boldwood found that she had in the meantime sent for the Budmouth man and made inquiries. She now drove home in her own gig.

Reaching home she sat meditating in her bedroom near the window till night came on. Liddy suggested that a mourning dress should be put on. Bathsheba declined, as she was convinced somehow that her husband was alive, and she stuck to this belief till Monday. Her conviction, however, was smashed by the publication of the news of the Troy's death in a local paper based on the evidence of an eye-witness, a young doctor, and the arrival of Troy's clothes which she had to identify. Bathsheba concluded that Troy might have committed suicide for having lost Fanny. She was about to burn the coil of hair found in Troy's watch-case, but she desisted and kept it in memory of Fanny.

## CHAPTER XLIX

Bathsheba lived in a mood of quietude which was not precisely peacefulness, and managed her affairs rather indifferently. Gabriel Oak was now formally appointed her bailiff. Boldwood, whose farm was being neglected for some time past, wanted to appoint Oak as his bailiff too. Bathsheba's feeble objection was overcome ; and Oak was furnished with a horse for his sole use, and he looked after two farms lying side by side. Oak's prosperity was noticed by Susan Tall in a talk in the parish. Oak received fixed wages from Bathsheba and a share of the receipts a small share—from Boldwood ; still he did not change his frugal way of living.

Boldwood hoped that Bathsheba might marry him in future if she married anybody at all. She had at last been persuaded to wear mourning. She now looked more charming to the middle-aged Boldwood. It appeared that him to the "severe schooling she had been subjected to, had made

Bathsheba much more considerate than she had formerly been of the feelings of others". When Bathsheba returned from her two months' visit to her aunt Norcombe, she was possibly in the ninth month of her widowhood. Boldwood took the opportunity to accost Liddy and inquire after Mrs. Troy's health. He learnt from her causually that if Bathsheba again married at all, it would be after six years, that is, after seven years had elapsed after the reported death of Mr. Troy ; for in case Mr. Troy were even then alive, the law would not stand in the way of her remarriage. Boldwood told himself that he would wait for six years in ideal patience, and he remembered that Jacob had served twice seven years for Rachel.

## CHAPTER L

The sheep fair was the busiest, merriest, and noisiest day in Greenhill, the Nijni Novgorod of South Wessex. The site of the fair was a level green space of ten or fifteen acres on the summit of a hill. Shepherds came there from long distances with their flocks for sale ; and they had to provide for resting-places, for their food and also for the contingency of lambing. For the Weatherbury farms, which were not a long way off, these arrangements were not necessary. Gabriel, Cain Ball and Boldwood's shepherd took the united flocks of Bathsheba and Boldwood to the fair, with the dog George behind them. When the flocks were being led to the fair, clouds of dust rose in the morning sky. With the shouting of the men and the barking of the dogs there was a tremendous sign of animation. The sheep in the fair were mostly of South Downs and the old Wessex horned breeds ; to the latter class Bathsheba's and Boldwood's mainly belonged. The monotony of the flocks was relieved by the presence of a small flock of Exmoors.

In another part cf the hill in a circular tent "The Royal Hippodrome Performance of Turpin's Ride to York and the Death of Black Bees was going on. On the announcement of the show being publicaly made, spectators crowded in. Among the foremost were Jan Coggan and Joseph Poorgrass thrusting forward the women in front, who went along

cursing. One of the two small dressing-tents at the rear of the large tent, which was allotted to the male performers, was partitioned into halves by a cloth, and in one of the divisions Sergeant Troy was pulling on his Jack-boots.

Troy had joined the ship to which he had been taken after his rescue and worked his passage to the United States, where he made a precarious living as Professor of Gymnastics, Sword Exercise, Fencing, and Pugilism. Soon, however, he got tired of this kind of living and returned to England. He hesitated to go to Weatherbury, as he feared Bathsheba was not a woman to be made a fool of, or a woman to suffer in silence. Moreover, if Bathsheba failed at her farming, he would become liable for her maintenance, and the spectre of Fanny would be between them. In July he joined travelling circus party in a northern town by showing feats of shooting, riding and fencing ; and in September accompanied them to the Greenhill Fair.

Bathsheba, who had gone to the fair in her gig driven by Poorgrass heard that Mr. Francis, the Great Cosmopolitan Equestrian and Roughrider, would enact the part of Turpin. Boldwood having engaged her in a conversation understood that she would like to see Turpin's play. He took her to a 'reserved' seat, and withdrew. She attracted as much attention as the ponies and the clown. She noticed Coggan and Poorgrass below her. Troy peeped out from his tent and saw Bathsheba. He felt too much ashamed to play. He feared that his wife, who despised him already, would despise him still more as a circus-player, if he were detected, He told the manager that he would not appear as a player for fear of a creditor who was in the tent : he might appear at a dumbshow. The manager consented. The performance was a splendid success and Coggan shouted applause at Turpin's ride through the gate. The death of Tom King moved Poorgrass to tears, and he lent a hand, among some other spectators in the carrying away of the body of the gallant and faithful Bess from the stage.

Troy was not detected in the first performance. In the second performance in the evening he took his part very

quietly, introducing a few speeches occasionally. He found that he was scrutinised by Pennyway, his wife's dismissed bailiff. He would not let his identity be known before learning his wife's temporal affairs. He put on a thick false beared, and went out to make a friend of Pennyways if possible. In the largest refreshment booth Bathsheba was seen through a hole made by Troy in the canvas, sipping a cup of tea in the company of Boldwood. Pennyways entered the tent and wanted to give Bathsheba some private information ; but she had no time to hear it. Thereupon he wrote on a slip of paper, "Your husband is there. I've seen him. Who's the fool now ?" He folded it and tossed it into her lap. Bathsheba did not care to read it. As she was taking a slice of bread-and-butter putting the note in her left hand, Troy cleverly inserted his hand under the tent-cloth, snatched the note from her hand and ran away in the Dark. Bathsheba screamed in astonishment.

Troy found Pennyways near the circus-tent, and whispered a few words ; and with a mutual glance of concurrence the two men went into the night together.

## CHAPTER LI.

Poorgrass having passed the day in revelry, was suffering from his old complaint, the multiplying eye. So he could not be trusted as a coachman. Oak, being too much busy with Boldwood's undisposed flock, could not take the place of Poorgrass. The incident at the tent had alarmed Bathsheba. She resolved, therefore, to drive home herself, and accepted Boldwood's offer to ride on horseback by her side.

It was twilight. Boldwood mounted his horse, and followed Bathsheba in close attendance.

Having gone over two or three miles talking desultorily. Boldwood suddenly and simply asked if Bathsheba would marry again. She had not seriously thought about the matter, she said ; and she was not sure of the death of Troy. Boldwood referred to the incident of his carrying her in his arms and to the past times when she had almost become

his. Bathsheba could not tell him whether she respected or loved him : it is so difficult for women to define their feelings. Regarding her re-marriage she might consider the question six years after. Boldwood wanted to know if Bathsheba would repair the old wrong to him by marrying him years later. Bathsheba could not yet give him any assurance, and wanted him to drop the subject. But Boldwood's vehement and passionate entreaties led her at last to agree to give him by Christmas a promise to marry him if she married again at all ; and this was apparently satisfactory to Boldwood.

Bathsheba gave her word to Boldwood under peculiar circumstances. She was coerced by a force stronger than her own will. When Christmas approached, her anxiety and preplexity increased. While auditing her accounts with Oak she confided to him how Boldwood had asked her, and how he was expecting her assent. She had given her word to Boldwood lest he might go mad : it seemed to her that she held that man's future in her hands. She asked Oak, who was ten years older than she, if her course had been discreet. Oak agreed there was nothing wrong in it, but told her that she should not think of marrying Boldwood if she could not really love him. But Bathsheba wanted to make amends for her past conduct towards Boldwood ; and she inquired if she could not legally marry even seven years after. Oak replied that all depended upon her thinking whether her husband was realy dead and suggested that she might consult Mr. Thirdly. Bathsheba did not like to consult a specialist for advice.

Bathsheba, however, felt rather ruffled by the cool advice of Oak, from whom she would have expected just a hint about that old love of his.

## CHAPTER LII

I. Christmas eve came ; and the party that was to be given in the evening by Boldwood drew much attention because it looked rather abnormal in the case of Boldwood. All sorts of preparations were made. The hall was cleared for dancing. But the spirit of revelry was wanting in the

atmosphere of the house, and the proceedings ill-suited the place and the lone man who lived there.

Bathsheba, while dressing for the even, told Liddy that she was foolshly agitated. She was going there reluctantly and she was upset by the thought that she was the cause of the party. She feared the party would bring her more trouble. Contrary to Liddy's advice, she put on her black silk mourning dress.

Boldwood dressed with the help of a tailor who attempted to satisfiy the fancy and fastidiousness which the farmer manifested for the first time. Oak came in to report progress for the day. He promised to be present at night and congratulated Boldwood on his cheerfulness. Boldwood feared that it was only a passing phase and trouble was looming in the distance. Boldwood confided to Oak that Bathsheba was inclined, at his urgent request, to marry him seven years after the death of her husband, that is, some five years and nine months from the date. Oak remarked that he might be deceived for the second time. Boldwood grew excited and protested vehemently.

Pennyways called upon Troy at the White Hart tavern at Casterbridge. He advised Troy to ask a lawyer whether he (Troy) might not be made liable for assuming a false name and deceiving his wife. Troy laughed at the idea; his only concern was to know whether Bathsheba really loved Boldwood, for in that case she would detest Troy. Pennyways replied that there was a good deal of warmth on the part of Boldwood, but he was not sure about Bathsheba's feeling, though she would be going to Boldwood's party that night. Bathsheba, according to Troy, was a a handsome woman ; and he wondered how he could have left hor to herself so long. Pennyways grumbled that she took no notice of him when he passed by her on the day before her people were making cider. He told Troy that he saw Oak to bring her some cider which she drank through a strawmote, Troy seemed displeased at Gabriel's influence with her, who, he said, would give no attention to creatures like Pennyways ; but he asked Pennyways to sick to him (Troy).

Bathsheba was told by Liddy that she looked as beautiful as on the day she scolded her women for the remarks on Troy. Bathsheba wished that she might look plainer; and she felt wretched. She rebuked Liddy for joking that Boldwood might ask her to run away with him.

Boldwood told Oak that he intended to increase Oak's share in the partnership of the farm and that he meant ultimately to hand over to Oak the whole management after his marriage with Bathsheba. Oak asked him not to be too sure. Boldwood referred to Oak's warm feelings for Bathsheba; for he knew of Oak's self sacrifice and wanted to make a sort of atonement. When Oak left, Boldwood took out from a closed drawer a woman's finger-ring set round with small diamond, and put it in his pocket. He was then called by the arrival of guests. To his great anxiety Bathsheba was not yet come.

Troy put on a heavy grey overcoat, with cape and high collar which nearly reached to the verge of a travelling cap pulled down over his ears. He intended to go to Boldwood's party in disguise. He would not live from hand to mouth—a needy adventurer, when his wife had plenty of money. Pennyways did not approve the idea as he feared Troy's appearance at the party might bring about a row. But Troy could not be dissuaded. He took his walking-stick and started, so that he might be there before nine.

## CHAPTER LIII

Outside the front of Boldwood's house a group of men were talking in the dark in a low voice about the strange appearance of Troy in Casterbridge and the probable consequence of it to Bathsheba. Sam Samway, William Smallbury and Laban Tall joined the group. Tall expressed sympathy for Bathsheba as she was always kind to her men.

Boldwood walked slowly down the path, and passed by the men. He heaved a sigh and waited for Bathsheba's coming. Presently Bathsheba came; and Boldwood took her

into the house. The men had noticed Boldwood's strong sentiment. They felt uneasy about Troy's presence and were perplexed whether they should warn Bathsheba or not. Samway, Tall and Smallbury went to Warren's, and the rest entered the house. Troy was seen looking through the pane at Warren's and overhearing a talk within between Oak and the Maltster about the infatuation of Boldwood. Sam, Tall and smallbury withdrew across the orchard. It was decided that Laban should go and tell Bathsheba about Troy's coming. But Laban soon returned to say that he had not the heart to damp the mirth of the party by asking for Bathsheba. So they all went in. Samway said that he might have a chance to speak to Boldwood.

Bathsheba took no active part in the festivities. After staying for an hour she went to the small parlour to prepare for departure. Boldwood followed her. He reminded her of her promise and demanded its fulfilment. At Boldwood's insistence Bathsheba agreed to marry him in six years if Troy did not return. Boldwood grasped her hand tightly in his, forced a ring on her finguer, and made her promise to wear it, to please him for the night at least. He then left the room. Bathsheba made ready to go. There was no dancing or music in the half just then. Boldwood, who was standing by the fire-place, perceived his men whispering in a suspicious manner. There was a knock at the gate. A servant went out and returned to say that Mrs. Troy was wanted by a stranger. Boldwood asked the man to let him come in.

Troy entered wrapped up to his eyes. Bathsheba was leaning on the stairs. She stared at the visitor with amazement. Boldwood asked the stranger to drain a Christmas beaker. Troy advanced into the middle of the room, took off his cap, turned down his coat-collar, and asked Bathsheba to come home with him. She made no reply. A strange voice —that of Boldwood—ordered her to follow her husband, Still Bathsheba did not move. Troy seized her arm and pulled it sharply. Bathsheba gave a quick, low scream. In a few seconds there was a deafening report of a gun and Troy lay down shot by Boldwood. Being prevented from shooting

himself by Samway. Boldwood crossed the room to Bathsheba, kissed her hand and went out into the darkness.

## CHAPTER LIV

Boldwood proceeded towards Caterbridge. Between eleven and twelve O'clock he crossed the Moor into the town. He reached the gaol, pulled the bell. A porter appeared, to whom Boldwood said something in a whisper. Then another man came and Boldwood entered, never again to walk the world.

whole Weatherbury was astir with the catastrophe at Boldwood's merry-making. Oak came there about five minutes after Boldwood had left. The female guests were huddled together and the men were bewildered. Bathsheba sat with Troy's head on her lap. She held her handkerchief to his wound with one hand, and with the other clasped a hand of her husband She had changed : activity had come with the necessity of it. She sent Oak on horseback to Casterbridge for a surgeon. As Oak proceeded, he thought that somebody else might have been sent on this errand, as his help might become necessary, if Boldwood had gone mad. But there was no one handy. So he rode on, thinking on the conduct of Boldwood and the appearance of Troy. He gave notice to the authorities of the occurrence, and learnt that Boldwood had surrendered.

Mr. Aldritch, the surgeon, arrived more than three hours after the shooting. Bathsheba had Troy's body carried to her own house in the meantime. The surgeon held that she should not have done so, as there would be an inquest. But, Bathsheba did not care for the law, as she would not let her dear husband's corpse abide neglected for folks to stare at. When the sergeant and Parson Thirdly got into Bathsheba's room, they found that she had already properly dressed the dead body for the burial. She had the nerve of a stoic, and the heart of a wife too. But the strain had been too much for her. She fell into a swoon. The medical attendance, which had been useless in Troy's case, was invaluable in Bathsheba's, who fell into a series of fainting-fits.

## CHAPTER LV

On a frosty day in the month of March a group of people gathered near the turnpike gate on Yalbury Hill. There were idlers, javelin-men and two trumpeters, and in the midst were carriages, one of which contained the high Sheriff. Poorgrass, Coggan and Cain Ball were among the crowd. One of the two judges on the Westerb Circuit came up in a carriage, and proceeded in state to the town. Coggan and Poorgrass resolved not to go to the trial as it might disturb Boldwood's mind.

Everybody knew that Boldwood had been in excited and unusual moods from the time of the Greenhill Fair to Christmas Eve. But Bathsheba and Oak had suspected, at different times, momentary signs of insanity in the farmer. In a locked closet in Boldwood's house were now discovered several valuable articls packed up and labelled "Bathsheba Boldwood", each package bearing a date six years in advance: these were undoubted proofs of his crazy mind.

Boldwood pleaded guilty in the trial, and was sentenced to death. A general conviction, however, prevailed that Boldwood had not been morally responsible for his later acts. —his unprecendented neglect of his corn stacks pointing, among others, to an unbalanced state of mind. So the presumption of insanity was raised, and a petition was addressed to the Home Secretary. It was not "Numerously signed", as Boldwood had made some enemies by importing direct from the producer and daringly setting aside the first great principle of provincial existence, *viz.*, that God made country villages to supply customers to country towns, and thus evincing confused ideas about the Decalogue.

The execution was fixed for a Saturday morning. When Gabriel returned in the afternoon of the precedeing Friday, after having bade good-bye to Boldwood in Casterbridge gaol, the gallows were being erected outside the gaol: no order had yet been received on the petition. Oak sent Laban Tall to town to wait there for news till 11 P. M. Liddy feared Bathsheba would go out of her mind if Boldwood were hanged. Laban returned with the news that Boldwood

was not to die, but to be confined during Her Majesty's pleasure.

## CHAPTER LVI

Bathsheba revived with the spring, but she shunned everyone, even Liddy. One Friday evening in August she entered the village and walked into the graveyard. The singers were practising inside the church : they did not see her. Bathsheba read the inscription on Fanny's tomb and the addition made there to stating that Francis Troy also lay in the same grave. She went round to the porch and listened to the children singing "Lead, Kindly Light". She was filled with emotions : tears flowed down her cheeks, and she thought over her brief experience. As her face was buried in her hands she did not notice that Oak, who was one of the bass-singers, had come quietly into the porch.

Oak did not go into the church again. He accompanied Bathsheba to the tomb of Fanny and Troy. They read the inscription. Troy had been buried there eight months ago. Bathsheba wended her steps homeward with Oak behind her. With some diffidence Oak told her that he might give up the management of her farm and was leaving England to settle in California. He would not take Boldwood's farm on his own account, as was reported. Bathsheba said that she would be helpless if Oak went away ; but Oak replied that it was because of that very helplessness that he felt bound to go. Oak then bade good afternoon to Bathsheba and went out of the churchyard by a path which Bathsheba could on no pretence follow.

Bathsheba went home and brooded on her new trouble. She thought a good deal about Oak's shunning her society in recent time. She grieved to think that Oak, who had been her staunch friend throughout, was at last about to forsake her. The next three weeks showed more proofs of Oak's want of interest in her. To avoid Bathsheba, Oak would enter the farm office at unreasonable hours and would want directions by sending a message. Christmas-day came completing one year of Bathsheba's

widowhood and two years and a quarter of her solitary life. The next morning brought in Oak's formal letter. Of resignation, over which Bathsheba shed bitter tears. She had counted upon the possession of hopeless love from Gabriel as her inalienable right and he was going to withdraw it and make her live a desolate life. In an absolute hunger for pity and sympathy she went out at sunset, and tapped nervously at Oak's door.

Oak did not at first recognise her, but presently welcomed her and apologised for his hard chairs. Bathsheba and Oak felt as strangers in this awkward and new environment. Bathsheba said that she must have given him offence and that he was going away on that account. Oak, in reply, told her that he was not offended ; he would not emigrate and would have Little Weather-bury Farm in his own hands soon. He might also attend to her business as before, if people did not talk of his sniffing about with a thought of marrying Bathsheba some day. Bathsheba said that it was too absurd, and immediately corrected herself by saying that people were talking of it too soon. Oak wishes to know whether she would allow him to love her and win her. He was told, in reply, that he would never know, because he would never ask. Oak felt happy in heart. He explained that he had to submit his formal resignation as he was afraid the way that people mentioned their names together might injure her good name. As they left the house they talked of business : no pretty phrases and warm expressions were needed in their firm love which was strong as death,

## CHAPTER LVII.

Bathsheba wished her wedding to be the most private, secret and plainest, and Oak agreed to fulfil her wishes to the letter. He went on a dark night to the surrogate for a license. On his way back he met Coggan to whom he confided everything about his marriage. They went together to the house of Laban Tall, now a clerk of the parish. Coggan and Oak wanted to keep the secret from

Mrs. Tall. Caggon knocked at Laban's door, and they meant to talk to him alone outside the house. Mrs. Tall opened the door, and said that her husband was not likely to be at home before eleven. At the suggestion of Oak, Coggan told her that her husband must see Bathsheba near church-hatch the next morning at ten o'clock and he should wear his best clothes : he should bear witness to Bathsheba's signature to a legal document about her going in partnership with another farmer. After next calling at the vicar's, Oak went home. Bathsheba asked Liddy to rouse her from sleep at seven next morning. But she herself rose at four, and at six tapped at Liddy's door. She wanted Liddy to give her hair a good brushing, and whispered in Liddy's ear. The morning was damp. Oak turned up at twenty minutes to ten. Bathsheba and Oak walked arm-in-arm to the church where they were married by the parson in the presence of Tall and Liddy.

In the evening when Oak and Bathsheba were quietly taking tea in Bathsheba's parlour, there was heard the firing cannon followed by a loud blowing of trumpets. Mark Clark, Jan Coggan and other men had come to congratulate the wedded pair. Oak invited them to have something to eat and drink with them ; but they would have the same sent to Warren's. Gabriel agreed to do so immediately. Wishing the pair long life and happiness, and aiming pleasantries at them, the men parted.

—:o:—

## EXPLANATIONS FROM THE NOVEL WITH REFERENCE TO THE CONTEXT.

(1) *On Sundays.........drunken section* (*P. I, L, 9—15*).

**Ans.** This is a splendid description of the dual personality of Gabriel Oak who was on Sundays a different man from what he was on weekdays. On weekdays he was a normal man. On Sundays, however, he gave himself the *airs of a man of deep spirituality having prfound but hazy views as to man's religious visions, his relation to God, etc, ; and it was his habit to say that he would explain his views clearly later on.* He would then appear in his best clothes with an umbrella in his hand ; and these retarded his movement by reason of their weight. His piety nevertheless was of an indifferent sort. He occupied a middle position between the people who go to Church regularly (for the purpose of prayer) and the sinful drunkards who do not care for religion at all.

**Word notes.**

*Mystry views*—obscure opinions. *Given to postponing*—in the habit of deferring things. *Hampered* — hindered. *Loadicean neutrality*—indifference, becoming the inhabitants of Laodicea who were notorious for their ukewarmness (Rev, 15—16). The actual words of the Holy Writ are as follows :—

No. 15. "I know thy works, thou art neither cold not...... hot ; I would thou wert cold or hot."

No. 16. "So, then, because thou art lukewarm, and neither cold nor hot, I will spue thee out of my mouth."

*Communion people*—regular members who were in the habit of going to the church and praying duly to God.

(2) *It may...........from a well* (*P. 2. L. 31-P. 3. L. 2*) In this humorous passage the author gives us a vividly realistic description of the manner in which Oak took out

his pecutiar watch. His small pocket 'fob' lay very high in the belt of his trousers. He wore his belt far up beneath his waistcoat. To reach the watch lying in the fob required a good deal of physical effort ; he had to bend himself in one direction and distort his mouth, and in this his face contracted into a red piece of flesh. His taking out the watch from the fob, by means of the chain, resembled the operation of taking out water in a bucket from a well. (There is some exaggeration here, but it makes the thing all the more enjoyable).

**Word notes.**

*Fob*—"Small pocket for watch, *etc*, formerly made in waist band of breeches" (C. O. D).

(3) *She simply observed.. ... and won* (*P. 5, L. 32—37*).

**Ans.** In this passage the author offers us a critical explanation of the fair young woman's looking into her glass in order to survey her beauty. There was no necessity for her looking into the glass as she did not adjust her hat or pass a dimple or do anything of the kind. Her action was a disinterested aesthetic activity. She looked upon herself as a masterpiece of divine creation-one of the most beautiful specimens of womanhood. But the author suggests a motive in this apparently motiveless action of hers. She was, 'as Hardy suggests', thinking of future conquests of men's hearts by means of her beautiful face. She was thinking of possible dramatic episodes in the distant future where in men would be attracted by her beauty and lose their hearts to her, and she was smiling at the chance of her achieving success. (With something of Shakespearean craftsmanship, the author gives us in this opening chapter the keynote of the whole work in which men attracted by the beautiful face of the heroine were to play important part in this tragicomedy of the novel).

(4) *Gabriel's feature ..... or notoriety* (*P. 6, L. 31—35*).

**Ans.** Here is a pen picture of Gabriel Oak given by the author. He was neither extremely beautiful like St. John nor very ugly like Judas Iscariot both of whom are painted in the window of the church which Gabriel attended. St.

John, the precursor of Jesus Christ, was very naturally and appropriately painted as very graceful, and Judas Iscariot, a faithless disciple of Jesus Christ, who betrayed HIM into the hands of His persecutors, was naturally painted as an ugly creature. Gabriel had some of the charm which characterized the saint and there was an element of ugliness which characterized the traitor. (This Biblical allusion, though appropriate, seems to be forced and far-fetched).

(5) *The poetry of motion ... ... .. through the stars* (P. 10. L. 5—12)

**Ans.** In our every day conversation we talk casually of the "Poetry of motion" or the elevated thought or feeling induced in us by harmonious speed. If, however, a person wishes to enjoy this poetic sensation on a grand scale, he should stand on a hill after midnight, such a Farmer Oak did. A man looking from the top of a hill at the stars moving in the sky feels that he himself is moving alone with the earth while the stars are at a standstill ; he realises the intense joy that this harmonious motion induces. Unlike the common run of men who are at the time fast asleep and altogether insensibe to the grandeur and beauty of the imposing panorama, the man on the hill top, the star-gazer, feasts his eyes with the magnificent sight, and silently and continually feels that he is moving through the celestial orbs from west to east ; and his heart dilates with pride at the sense of the difference that exists between himself and the rest of the fellow-men who are blind to this spectacle.

### Word Notes

*Poetry of motion*—the elevated thought or feeling induced in us by harmonious speed. *Epic ... .....gratification* rapture on the grandest scale. *At a small......... .... night i.e.* after midnight, at 1 to 2 A. M. *Expanded*—dilated with pride and joy. *Dream-wrapt*—fast asleep. *Disregardful*—unmnidful ; unconscious. *Stately*—majestic. *Your stately.........* *.....stars i e*—the majestice motion of the stars above, making the *star—gazer* feel that he himself is advancing through the galaxy of stars,

(6) *After such a nocturnal ........... ...........human fame* (P. 10, L. 1-15)

In this passage the author dwells upon the supreme felicity of a view of the planetary bodies from the top of a mountain after midnight. When the rapturous enjoyment of the glorious poetry of motion is over, it is difficult for a man to return to earthly things. He cannot believe afterwards in the possibility of his small body having expressed the glorious feeling of splendid motion through the stars of the firmament.

### Word Notes

*Nocturnal reconnitre*—survey of the stars at night. *Reconnoitre*—close examination. *Consciousness*—"Totally of of a person's thoughts and feelings" (C. O. D.) *Majectic speeding*—splendid motion. *Tiny*—very small. *Human frame* —human body ; body of a man.

(7) *The image as a whole ..............approximate pattern* (P. 10. L. 28-33).

**Ans.** In these lines Hardy describes the shepherd's hut of Gabriel Oak. *The sum*—total of the appearance of the hut standing on Norcombe Hills was like a miniature Noah's Ark, *i.e.* a covered floating vessel in which Noah was saved at the Deluge, standing on a small-sized Mount Ararat. We have not seen the actual ark in which Noah took refuge at the time of the Deluge, but we are familar since childhood with the toy arks of that name and have a clear conception of what they took like. Granting that these toys are fair re-produtions of Noah's Ark in outline and general structure, Gabriel Oak's hut may be said to resemble it.

### Word Notes

*Noah's Ark*—See Genesis viii. 4. It was a covered floating vessel in which Noah took refuge at the Deluge, taking with him a pair each of land animals, and was saved. *Ararat*—a mountain in Asia Minor on which Noah's Ark rested till "the waters were abated from off the earth". *Traditionary outlines*—main features delivered unwritten to

posterity. *General form*—rough appearance. *Approximate pattern*—fairly correct model.

(8) *Yet although of occasion... ... ...momentum as a rule* P. 11. L. 32-37).

**Ans.** The author notices here a peculiar characteristic of Gabriel Oak. He was constitutionally slow and deliberate in his habits. Although he could, when necessity arose, act and think with the same quickness as is the inhorn habit of towns people, this was not in his element ; his singularity lay in the fact that his actions, his thoughts, his rules of life and conduct were all restive, or lacking in velocity and he was not indebted to momentum, or the quantity of motion, on the whole. In other words, Farmer Oak was slow in thought and slow in action.

### Word Notes

*If occasion demanded*—If necessity arose. *Mercurial*—having the qualities said to belong to the god Mercury ; active ; sprightly. *Dash*—violent onset ; swiftness. *Static*—pertaining to a body at rest ; resting ; stationery. As opposed to 'dynamic' or full of motion. *Momentum*—the quantity of motion in a body, measured by the product of the mass and the velocity of the moving body. *As a rule*—on the whole.

(9) *Being a man................ - ......superlatively beautiful* (P. 13. L. 31-35)

**Ans.** In this passage we have a descriprion of the higher aspect of Farmer oak's nature. He was of a poetic and imaginative turn of mind. When he considered his life—the peasant's life forms the aesthetic point of view, he could not regard it as anything but highly delightful. The vast firmament above was useful to him as a means of ascertaining the hour ; standing quietly and continuing his gaze at the sky, Gabriel found, it (—namely, the sky) had also an aesthetic appeal for him, as it appeared to be an artistic creation of uncommon beauty.

### Word Notes

*As a useful instrument i.e.* as if it were a clock. *Appreciative spirit*—mood fit for estimating its just value. *A work .......... beautiful*—an artistic creation of excellent beauty.

(*10*) *For a moment......................the sunny side* (P. (13. L. 35-14.)

**Ans.** Here is a graphic description of the sense of isolated splendour and joy in the heart of Farmer Oak when he contemplated the sky as a work of art. He felt that this supreme work of divine art spoke to his soul in a language intelligible to him alone. He rose to a high attitude of reflection, dissociating himself and the object of his contemplation from all things human. All earthly things and mundane feelings ceased to have any value for him. He imagined himself to be the only animate creature on that side of the earth where the darkness night reigned, while all other animate objects were transferred to the other side where it was day time and the grand spectacle of the starry heavens was not visible.

### Word Notes

*The speaking ...... ....... scene*--the sight seemed to have found tongue and to be speaking poetry to him eloquently. *Complete abstraction*——total separation. *Compass*—— limit. *Shaded*——dark. *i.e.* where it was night. *Sentinent*—having the faulty of preception and sensation. *Sunny side*—the side illuminated by the rays of the sun, *i.e.* where it was day.

(11) *To find themselves... .. ...... ..... quite in isolation* (P. 14. L. 11-18)

**Ans.** In this passage Hardy describes the nervous experience of Farmer Oak when he beheld an artificial light close at hand after he tasted abstract pleasure at the contemplation of the starry heavens. Ordinarily solitude is terrifying to many people at dead of night—even though they are expecting desirable companionship shortly. But it makes a man far more nervous if in spite of every reason, moral, physical

and psychological, to convince him that he is all alone and no company is expected, he finds that somebody else is present in an inexplicable manner in the vicinity. The sight of an artificial light testifying to the presence of human being close by appeared therefore, mysterious and perplexing to Gabriel Oak.

(12) *Her saw her.. ... ..... first saw paradise.*
(P. 14, L. 37—15 )

**Ans.** In this passage the author describes how Farmer Oak had a glimpse of the young lady (Bathsheba) in the cottage. As Oak was looking into the interior of the hut, leaning down upon the roof and putting his eyes close to a hole, and the young woman was standing almost beneath the place where Oak stood, his glimpse of the maid is compared to the glimpse that Satan in Milton's Paradise Lost first had of Paradise. It is told in Paradise Lost, Book VI, Lines 192—268, that Satan left Hell to do ill to Man. Entering Paradise he seated himself "like a cormorant on the Tree of Life" and :

*'Beneath him, with new wonder, how he view,*
*To all delight of human sense exposed,*
*in narrow room Nature's whole wealth."* (*L. 205—207*)

Bird's-eye-view-"conspectus of town, district, etc, as seen from above" (C. O. D.) ; momentry glimpse. Milton-John Milton (1608—1647), the great epic poet of England and the immortal author of Paradise Lost Regained, etc. Satan-'the hero', inspite of himself, or Milton's great epic poem Paradise Lost." Paradise—the garden of Eden where Adam and Eve lived.

(13) *Between the sheep... .. Norcombe Hill lately* (*P. 15, L. 34—35*).

**Ans.** Hardy here humorously observest, with the help of a classical allusion, that on Norcombe Hill the birth-rate of sheep and cows was at that time rather high. He rather evidently refers to the fact that on that very night Gabriel's sheep gave birth to a lamb and the woman's cow to a calf. Lucina —"the goddess of light, or rather the goddess that brings to

light, and hence the goddess that presides over the birth of children" (Smith).

(14) *In making even.............her a beauty* (*P. 16, L, 9–19*).

**Ans.** *Our opinion regarding an object situated on the same level with us and capoble of being seen distinctly is influenced by imagination and prejudice.* Gabriel could not clearly see the woman in the hut,—the position he occupied was disadvantageous, and the woman's head was covered by her cloak Even if Grabiel could have a full and clear vision of the woman from the first moment, he would have pronounced her rare beauty or only tolerably beautiful *according to his mental ideal or prejudice of the time being.* But Gabriel was a bachelor, and had for some time felt the growing need of the picture of a beautiful girl to ponder over ; and from the peculiarity of his position he was enabled to draw upon his imagination a good deal ; Grabiel thus drew a mental picture of a woman as one exceedingly beautiful.

**Word Notes**

*Horizontal*-level ; fat. *Colour*-paint, *Mould*-shape *Divinity*-adorable person. *Void*-gap.

(15) *By one of those ..............a red jacket* (*P. 16 L 20–24*).

**Ans.** Nature who is the mother of all created things, is incessantly at work ; she has no time to care so her children only at occasional intervals, as if out of caprice, she bestows a favour on us and makes us smile. It was one of the caprices of Nature that brought on a fortunate moment for Gabriel Oak. While he, unable to have a full view of the girl owing to the hooding effect of her cloak, was engaged in drawing an imaginary picture of her, she let fall the cloak, and her whole countenance with her flowing black hair and red jacket appeared to his sight.

**Word notes.**

*Whimsical coincidence* — Capricious concurrence of events. fantastic accidents. *Unremitting*—unceasing.

(*16*) *There was a bright................ upon the whole true* (*P. 19, L 5-9*).

**Ans**. In this passage the author describes the appearance of Bathsheba when she appeared in Gabriel's view, pail in one hand. She was sprightly and gay. She suggested by her looks that everybody wished for her existence. In spite of her pose an on-looker could not feel displeased with the impertinent hint in her deportment. because he was convinced that, taking everything into consideration, *she was perfectly justified in putting this triumphant attitude.*

### Word Notes.

*Air*—appearance ; mien *Imply*—suggest. *Questioned*—objected to. *Saucy*—impudent ; cheeky. *Offensive*—disgusting. *On the whole*—taking into consideration everything that bears on the question.

(17) *Like exceptional empasis............ recognised power* (*P. 19. L 10-12*).

**Ans**. This passage occurs in connection with the description of the young maid Bathsheba when she appeared with a pail of milk in one hand. Her look was bright, and she seemed pleased with her existence. *This emphatic expression rather displays of mirth and optisim might seem intolerable in others, but it was quite appropriate in her, because, she was exceptionally beautiful and bright.* Just as a proud assertion is absurd and unreasonable when made by a man of ordinary ability, but is permissible in a genius, so also proud optimism and evident consciousness of joy, though unpardonable in others, increased the grace and beauty of Bathsheba.

### Word Notes.

*Exceptional emphasis*—unusual stress laid on words to indicate special significance, *Genius*—a person having exalted intellectual power. *Mediocrity*—a person of middling quality. *Rediulous*—deserving to be laughed at : absurd. Recognised power-ability of acknowledge genuineness.

(18) *The adjustment of................than a difference (P.19 L. 15-17).*

**Ans.** Gabriel has seen Bathsheba first at the toll-gate from a distance, and then at night through a hole in the roof of the shed. On the second occasion he had drawn a mental picture of the girl's beauty ; but it was indistinct. Now that Bathsheba was in full view and not far way, Gabriel compared his mental with his actual appearance. He found that the girl was no less beautiful than he had imagined her to be ; only there was a difference in her height ; she was taller in stature than the figure that his fancy had depicted.

**Word Notes.**

*Adjustment*—"adaptation to standard" (C.O.D.) ; arrangement. *Hazy conceptions*—indistinct ideas. *The portrait.......................with i e* her actual appearance, now that she stood before him. *Diminuion*—decrease in amount. *Difference*—unlikeness.

(19) *That a graceful ..................facial curves (P. 19. L. 29-30).*

**Ans.** In describing the charms of Bathsheba, Hardy says that an English woman is hardly to be found who has both a face of classical beauty and a classical body ; a woman whose whole body answers to the classical height of 'eight head' and who has also the beautiful and regular features, is generally possessed of a face with a irregular outlines.

**Word Notes.**

*Eight heads*—"the head being taken as a unit of measurement, according to classical standards, the whole body should be eight heads in height" (Aldred).

(20) *Without throwing .............of pleasures (P. 19. L. 31-34).*

**Ans.** As the maid was after all only a milk maid, it would be idle to suppose her endowed with the beauty of mythological semi-divine maidens. It is, however, worth

while to remark that a person looking at Bathsheba was not disposed to be censorious or fault-finding,-as that would be nappropriate but feasted his eyes for a long time with the pleasant sight of her beautiful and regular features.

### Word Notes.

*A Nymphean tissue*—a fine woven fabric thrown over her, to make her appear as one of a class of mythological semi-divine maidens inhabiting sea, rivers, etc. *Out of place*—inappropriate.

21. *Yet she was ....................................do it towns,* *(P. 20 Ll. 2-4).*

**Ans.** Hardy guesses that Bathsheba's neck and shoulders must have been beautiful, though, on account of her high dress, they had never been seen by anybody. She would not think of putting on low dress, because she would not then be able to show her face in public out of shame. This does not imply that Bathsheba was at all a bashful girl: accustomed as she was to high dress, being a village girl, she concealed her neck and shoulders instinctively; and her sense of modesty would revolt at wearing a dress, as they do in towns, which revealed those parts of the body.

### Word Notes.

*Shy*—bashful. *By and means*—in any way. *Instinct*—innate impulse.

(22) *The self-consciousness........................ a little less* *(P. 20, Ll. 7-9).*

**Ans.** In this passage the author describes the effect produced on Bathsheba by the observation of Gabriel Oak. She perceived that Oak was looking inently at her face; naturally she remembered that hers was a beautiful face. If she visibly betrayed this feeling of hers and showed that her face was deserving of Gabriel's admiring gaze, she would have been taken as a conceited women, if, on the other hand, she affected not to have at all noticed Gabriel's admiration, she would have been taken as a woman of high estate.

### Word Notes

*Self-consciousness*—knowledge of being observed by another person. *Vanity*—conceit. *Pronounced*—marked. *Dignity*—elevation in a rank or place.

(23) *From the maiden's Blush ........ quickly graduated.* (P. 21. L. 17-20)

**Ans.** The author here describes the effect produced on Bathsheba's countenance by the tactless remark of Gabriel Oak with reference to her strange antics on horseback. She was extremely ashamed that she had been observed by a man in her womanly posture. Bathsheba blushed and reddened, the red colour on the face growing deeper and deeper. At first her face flushed red like that of any other maid blushing; then the redness deepened to the colour of the red cloth imported from Provence, a province in France (or, to the different shades of red colour of the Provencal rose) it, soon grew still deeper, and became as deep—red as the red pigment imported from Tuscany in Itlay.

### Word Notes.

*Maiden's Blush*—red glow in the face of a maiden caused by shame. *Provence*—red cloth imported from Provence, a province in France, red colour of the red Provencal rose. *Crimson Tuscany*—deep red colour of the red pigment imported from Tuscany in Itlay. *Oak's acquaintance—i. e.* the young milkmaid Bathsheba.

(24) *With an air............to his work* (*P 21, L. 27-28*).

**Ans.** Gabriel's tactless reference to Bathsheba's strange antics on horseback having made the girl blush deeply, he turned away his head. When he looked again, she had gone away. The abrupt departure of the maid produced opposite sentiments in Gabriel's mind. He looked gloomy out of pessimistic despair that his chance of making love to the girl was nipped in the bud ; on the other hand, he laughed within himself at the remembrance of the Maid's strange antics on horseback and the deep blush produced on her countenance by his reference to the event. Swayed by these contrary feelings Gabriel went back to the sheep.

## Word Notes

*Air*—look. *Trgedy—i.e.* sad event. *Comedy—i.e.* mirthful of funny event.

(25) *He wished she knew............meshes of language.* *(P, 23, L. 35-P. 24, L.I.)*

**Ans.** Gabriel Oak has an indescribable sense of pleasure when he found his head lying on the lap of Bathsheba. He wished very much that he could communicate this feeling to the girl: it was however, as impossible to translate this ecstatic sensation into human language as the task of conveying an abstract thing like a sweet scent in a net. In other words, the subtle sensation of joy produced in Gabriel Oak by actual physical contact with the object of his adoration could not be expressed in language.

## Word Notes

*Intangibilities*—subtleties. *Intangibilites of feeling—i.e.* his feeling which was imperceptible to touch.

(26) *To have saved............shunned it (P. 24, L. 27-28).*

**Ans.** When Gabriel said that there was possibility of his dying of suffocation, Bathsheba refused to imagine such a castastrophe. She avoided the chance of their conversation taking a serious turn. If she admitted that Gabriel would have died but for her timely help, she would have to speak in a serious tone befitting the gravity of the case. As, however, she was a girl of mirthful disposition she preferred light talk, altogether unlike what a grave and solemn subject demanded.

## Word Notes

*Harmonize with the dignity*—agree with the degree of excellence. *Shunned*—avoided : kept clear of.

(27) *The only superiority..................subordinated man.* (P. 26, ls. 1–6)

**Ans.** Hardy makes this general observation as a preface to how Gabriel Oak came to harbour feelings of love for Bathsheba. It usually happens that men put up with the

dignity and pompousness of women only when such qualities come into prominence without the knowledge of the subjects. Occasionally, however, the display of dignity and pompousness by a woman with her mental-faculties awake, gives pleasure to a man,—and this is when the subservient man thinks that there is a chance of his possessing himself of the woman. Gabriel was pleased to see Bathsheba giving herself superior airs, because he thought that he might win her in marriage. But this is rather a strange thought of Hardy's, in our opinion.

### Word Notes

*Superiority*—quality of belonging to a higher rank or order, *i.e.* display of dignity and pompousness. *Tolerable*—permissible. *The rival sex*—*i.e.* men. *As a rule*—usually. *Unconscious*—with the mental faculties not awake. *Which recognizes itself*—*i e.* of the conscious kind. *Subordinated*—subservient ; enslaved.

(28) *Love being as ...............upon his chances.*

(P. 26, L. 9—15)

**Ans**. In giving an acute and graphic account of the passion of love in Gabriel Oak, Hardy makes a general observation by saying that a lover expects a good deal from the beloved in return for his (or her love), just as a money-lender expects a high interest from the borrower. If the lover is pure, the lover looks forward to spiritual gain by the requital of his passion of love ; if the love is gross and selfish, the highest satisfaction from bodily or material enjoyment is expected. Gabriel's feelings were excited every morning at the expectation of getting some return of his love. The excitement of the money-market where stock dealers transact is due to hopes of profit and fears of loss, and the usurer is greatly affected by it ; similarly, the excitement in Oak's heart was caused by prospect of probable success or likelihood of failure in his love-suit.

### Word Notes

*Exacting usurer*—money-lender demanding high rate of interest. *Sense*— immediate consciousness. *Exorbitant*—

grossly excessive. *Those......atmosphere*—*i.e.* carnal passions. *Sensitive*—liable to quick changes. *Money-market*—sphere of operation of dealers in stocks, etc., Stock Exchange. *Chances*—probabilities of success or failure.

(*29*) *His dog waited.............. look at the dog.*

(P. 26, L 15—19)

**Ans.** The manner in which Gabriel's dog looked this way and that in anxious expectation of his food being supplied bore a close resemblance to the manner in which Gabriel himself eagerly waited to have a glimpse of Bathsheba Everdene. Oak noticed the similiarity with surprise, and conceived that it was a degrading one ; hence he ceased looking at the dog.

**Word Notes**

*Lowering*—degrading.

(*30*) *Love is a possible..............it supplants.*

(P. 27, L. 17—21)

**Ans.** Even a person who is fundamentally weak may exhibit signs of strength by the performance of deeds of courage—to win the heart of his beloved. When love is followed by marriage with the girl he loves, she who had hitherto been the cause of the man's lack of concentration on serious work, becomes to him a source of strength and props him up to do his work properly and it fortunately happens—as it ought to happen—that the weaker the love-stricken person, the greater the impetus to work that he receives after marriage.

Hardy makes the above remarks in connection with the musings that Gabriel Oak had in his mind in reference to his intended marriage with Bathsheba Everdene. Gabriel was idling away his time in drawing mental pictures of his beloved Bathsheba, and he thought he would be totally unfit for work if he did not marry her.

**Word Notes**

*Transforms*—changes. *Distraction*—(here) the cause of inattention. *Support*— element or source of strength. *Imbecility*—weakness. *Supplants*—ousts ; displaces

(*31*) *He never barked.......... their own good.*
(P. 29, L. 5—10)

**Ans.** Farmer Oak's dog George never barked on his own initiative. He barked only when he was asked to do so by Gabriel just to instil fear into the hearts of the straggling sheep, and he did this with a quite innocent look. Thomas Hardy compares George's barking with *the Commination-service* or the real recital of divine threats against sinners in Anglican Liturgy. It is the practice in the English Church on Ash-Wednesday and at other times for the priest to read out threats of divine vengeance on sinners to frighten his 'flock' or congregation against sin though it is insulting to the latter, it is beneficial to them.

**Word Notes**

*Except to order*—unless asked (by his master). *Absolutely neutral countenance*—strictly indifferent look. *Commination service*—the recital of divine threats against sinners in Anglican Liturgy. *Offensive*—insulting. *Flock*—(1) sheep, (2) congregation.

(*32*) *Seeing his advance... ... round the bush.*
(P. 32, L. 10—12)

**Ans.** When, in the course of their conversation on the down, Gabriel, warmed by his profession of love, stretched out his arm towards Bathsheba. The girl concluded that he was probably going to embrace her, or even to squeeze her body to his bosom ; she therefore, went out of his way by moving little by little on every side of the low holly bush that stood there.

**Word Notes**

*Enclosure*—embrace. *Compressing*—pressing together. *Edged*—moved little by little.

(*33*) *He regarded..... ...proposal of marriage.*
(P. 32, L. 34—37)

**Ans.** In the course of holding out to Bathsheba a chart of the good prospects awaiting her in case she married Oak, the farmer made a reference to the birth of babies as the

fruit of their union. Bathsheba silenced him sternly on account of the impropriety of the reference. Gabriel was non-plussed, and kept his attention riveted on the ripe berries on the holly bush that stood between them ; in fact his observation of the holly berries on this occasion continued so long and made so indelible an impression on his mind, that whenever he saw a holly afterwards, he thought that it was a sign indicating the terms of a marriage.

### Word Notes

*Regarded*—observed closely. *Red berries*—ripe holly fruits. *Cypher*—secret writing ; symbol. *Signifying*—making known by a sign ; indicating.

(*34*) *Because I am open ........... crabbed with me.*
(P. 36, L. 15—18)

**Ans.** Gabriel argued to Bathsheba's suggestion that he ought to marry a girl with money, but he could not do what would be wise. The girl disdainfully retorted by saying that she could marry him after his admission. Gabriel was greatly agitated in mind and protested that any body in his place would have similar thoughts in his mind, he had laid his mind bare to her, while other people would have hidden their thoughts ; his frankness ought not to put Bathsheba in a rage and make her sour tempered.

### Word Notes

*Open*—frank. *In my shoes*—in my place, *Make face*—become red through rage. *Crebbed*—"cross-gained ; sour"
(C.O.D)

(*35*) *Oak belonged to .. ... that was all* (P. 37, LI. 14-17)
**Ans.** The author here describes the effect of the departure of Bathsheba on Gabriel Oak. There are some people who finish their love affairs by gettting married elsewhere but without success. Separation from the object of love ends the matter in some cases. But this was not the case with Oak, although Bathsheba was out of sight. He was a man of equable temper and his love for Bathsheba left a distinct mark on his mind. The separntion only intensified his love. His identification of his soul with hers became all the stronger,

the fire of his affection burned all the brighter and purer because of their separation. In other words, separation, instead of making Oak forget Bathsheba, made him love her and remember her all the more vividity and intensely

### Word Notes

*Even-tempered ...... humanity-* class of people who are habitually of equable disposition of mind. *Secret fusion*—invisible blending.

(*36*) *Long experience had ......... trustworthy still*
(P. 38. L. 16-22)

**Ans**. The dog George having been in the charge of an ill-tempered shephered for a long time had learnt the significance of the various exclamatory curses of shephereds. He could distinguish between a simple injunction to come back from behind the sheep and a threatful exclamation warning that he was about to overdo the work expected of him, As he knew precisely the distinction between 'Come in ! and 'D-ye, come in ! , he would come back at Gabriel regulating the rate of his run from the ewes so slowly as to save himself from the infliction of punishment with the sheep crooks.

### Word Notes

*D-ye-Damn ye*; a curse meaning, May God bring on you eternal punishment. *To a hair's breadth*-precisely. *Staggerer*—blow.

(*37*) *They were not ...... but no sheep* (P 40, LI. 18-21)

**Ans**. By means of a classical simile. Hardy here finely and vividly describes the feeling of Gabriel Oak at the loss of his sheep. He called aloud for his sheep, but they would not respond; only the hills and valleys reverberated with his shout. The desolation of Oak at that moment was comparable to the desolation and painful anxiety felt by the sailors of Hercules when they called in vain for Hylas the companion of Hercules, who had been carried off by the Naiads (the nymphs of fresh water).

The lost Hylas, etc- Hylas was "a beautiful youth, beloved by Hercules, whom he accompanied in the Argonautic

expedittion. Having gone on shore, on the coast of Mysia, to draw water, he was carried off by the Naiads, and Hercules long sought for him in vain" (Smith).

(38) *Oak was an intensely ...... defenceless sheep*

(P. 41, LI. 1-7)

**Ans**. Gabriel Oak was compassionate to a high degree. His benevolence was too strong for his diplomacy and cleverness; and his emotional impulse would carry him off, as if by the law of gravitation, from any clever and prudent plan that he might have in view. He greived to think that the sheep he so carefully tended would in the long run, be killed and their flesh would be served as mutton,- and this thought haunted him every day like a bad dream. He considered it very unfortunate they all, shephereds without exception, should act as cowards by cutting up the helpless sheep and converting them into meat for sale.

*Gravitation* - attraction. *Arrant traitor* - downright betrayer.

(39) *George's son had ......largely of compromise*

(P. 42, LI 10-17) (V.V. Imp)

**Ans**. *The young dog, thinking that the more he ran after the sheep the better, drove them so hard that they were hurled over the edge of the cliff. For thus doing his work too well, he was shot dead at noon.* Hardy humorously compares this sad lot of the dog to that of a philosopher who, by following rigidly a certain train of argument, arrives at a perfectly legitimate conclusion, and comes to grief by going to perform an action in consonance with it. The author suggests that this materialistic world of ours is no place for precise logic. Success here is brought by harmonising many illogical things, and much cruelty and ingratitude would have been eliminated from the world if, instead of aiming at consistency, brought out, acts were done with an eye to the adjustment of conflicting courses and opinions by modification of each.

*Untoward*-Unfortunate; sad. *Dogs and philosophers* —said sarcastically, as if they both belonged to the same species. *Logical conclusion*-inference deducible on ground

of consistency; reasonable inference. *A world......compromise* this world were compromise (or, adjustment of conflicting courses and opinions by modification of each) plays so prominent a part.

(40) *He had sunk............the loss gain* (*P. 44, LI 2—9*).

**Ans.** Commenting on the extremely destitude condition of of Gabriel Oak as he was standing among the peasants in the hiring fair of Casterbridge on the look-out for for a job, Hardy observes that Gabriel was himself the owner of a small sheep farm, but was now sunk low in poverty and distress. He was now pale in appearance, but he wore a more distinguished and placid look than formerly, as if he did not care whatever ill fortune there might be in store for him. In many cases disregard for the future leads men to do wicked actions ; but in case where it does not lead to degradation, it becomes the cornerstone of the nobility of character. In Gabriel's case the visitation of poverty and distress elevated his character ; and so, what was apparently a misfortune became in reality the instrument of ennobling his inner nature.

### Word Notes

*Modest elevation*—Moderate height. *Slime*—pits of *Siddim*—the lowest depths of misery. *Slime pits-of Liquid bitumen*" (C.O D.) Slime is fine oozy mud or other substance of similar consistency. *e.g.* liquid bitumen or mucous exudation of fish, etc. *Siddim*"—the valley full of bitnmen pits in which the battle of the four kings with five took place. It was afterwards submerged under the waters of the Dead Sea. See Genesis, xiv. 3-10" (Aldred) "And the value of Siddim was full of slimepits" (Genesis, xiv. 10) *Dignified calm*-ennobling serenity. Abasement—humiliation. Exaltation—lifting up.

(41) *This reply invariably ............beyond this point.* (*P. 45. LI. 11-15*)

**Ans.** Having appeared in the hiring fair as a shepherd in search of employment, Gabriel was questioned by prospective employers as to the farm where he had worked last. Being told that he had been working on his own farm, the

enquiries were filled with distrust and passed him by, and the negotiation came to a close. The way in which the farmers-each one of them-left him on hearing his reply, may be compared to the way in which people shun a place where cholera is reported to have broken out. They supposed that Gabriel must have lost his own farm through stupidity and that he would not therefore be able to manage their farms properly, indeed, his lot was comparable to that of his young dog who was foolish enough is to overdo his work and could not therefore be relied upon.

**Word Notes**

*Invariably*—without exception. *Edge away*—pass on obliquely. *Dubiously*—doubtfully ; filled with distrust regarding his usefulness.

(42) *It is safer to...........in the pair.*

(*P. 45, Ll. 16-21*)

**Ans.** Gabriel Oak had at first come to the hiring fair of Casterbridge in search of employment as a bailiff. Finding that shepherds, not bailiffs, were in demand, he went back to the town and returned in the garb of a shepherd, Bailiffs now seemed most in demand ; and farmers would not take him in, as, by his own report, Gabriel had come to grief as a farm-owner. In his shepherd's garb Gabriel could not offer himself for service in any other capacity. The author observes that instead of coming out as a candidate for a definite kind of employment, it is prudent to agree to do any kind of work that happens to come in the way and act promptly in a suitable manner. This truth drawned upon Gabriel ; he felt that he should not have put on the dress of a shepherd and offered himself specifically for such an employment : it would have been better if he had come out without the shepherd's dress, so that he could offer himself for any of the many kinds of employment for which men were in demand at the hiring fair.

**Word Notes**

*Chance*—opportunity. *Extemporize*—produce extempore or without preparation. *Procedure*—action. *Nailed up*

*his colours*—affixed at a height, *i,e.* displayed, the distinctive dress of his calling. *Laid himself out—i.e*, offered his services. *The whole cycle of his labour*—all sorts of employment as labourer.

(*43*) *But that's only............in their insides.*
(*P. 48, LI. 18-20*)

**Ans.** In discussing a woman who was apparently the mistress of some estate, one of the two men seated on the front part of the waggon (in which Gabriel had laid himself unperceived) said that notwithstanding what might be said of her, the woman has comely appearance and her physical frame is beautiful. But that beauty lies on the outside, and the minds of these fashionable-looking persons are proud and inflammable.

**Word Notes**

*Be concerned*—are related. *Dandy*—smartly and neatly dressed Contemptible persons. *Lucifer*—"the rebel archangel, whose fall from heaven was supposed to be referred to in Isaiah, xiv. 12, was proverbially proud. A Lucifer was a match made usually of a splint of wood tipped with an inflammable material and ignited by friction. In dialect, the two uses of the word seem to be confused" (Aldred)

(*44*) *The bailiff was pointed ..... of hiring*
(P. 55, L. 23-P. 56, L.2.)

**Ans.** When Gabriel asked for emloyment as a shephered Bathsheba, recognised him, and. saying that she wanted one, directed him to apply to the bailiff. Gabriel also recognised that the owner of the farm was his beloved Batshheba Everdene. He remembered the convesation between the waggoner and another man on the waggon that depicted her as a proud and vain woman; and his heart heaved at seeing the beautiful milkmaid of Norcombe Hill, whom he dearly loved, transformed into the stately beauty of Weatherbury. The modification of Bathsheba in her present circumstances may be compared to the modification of Venus, the Roman goddes of love, whom all loved and admired, appearing in a oriental dress as the Syrian goddess Ashtoreth

before whom strange rites were reported to be performed. Gabriel, however, put down the emotions of love surging in his breast, and went up to the bailiff who was shown to him, to settle the terms of his employment.

*Ashtoreth*-"the goddess-moon of Syrian mythology; called by Jeremiah, The Queen of Heaven, and by the Phoenicians, Astarte"(Brewer). *Aprodite*, the Greek goddess of love and beauty, "appeares to have been originally identical with *Astarate*, called by the Hebrews Ashtoreth" (Smith). *Venus*-" the goddess of love among the Romans......she was identified with the Greek Aphrodite" (Smith).

(*45*) *He had frequently.........already too little*
(P. 58, Ll. 20-24).

**Ans** In handing over his last shilling to the slim and thinly clad girl whom he met on his way to Warren's Malthouse, Gabriel's fingers touched the girl's wrist. He felt that her pulse-beats were very quick and sharp, just like the beats he had felt in the main artery of his lambs' thighs when they were utterly exhausted by running too fast. The quick and sharp pulse-beats of the girl showed unmistakably that her vitality and energy were being used up at a terrible rate, and her slender appearance indicated she was a being of but poor vitality.

*Femoral artery*-the main artery of the thigh.

**Word Note**

*Consumption too great of a vitality*—consuming or using up of vitality or the principle of life at a terrible rate.

(*46*) *He fancied that he ........... fragile creature.*
(*P. 58, Ll. 33-36*).

**Ans** When Gabriel descended into the village of Weather-bury leaving the slender girl (Fanny Robin) where he had seen her, the memory of her hard and quick pulse-beats still haunted him. He understood that she must have been the victim of some wild sorrow (as if she was eclipsed by sorrow, and was in the darkest shadow of the eclipse); and a feeling of deep sympathy for her roused sad thoughts in his own heart (as if he was in the lighter shadow of the eclipse).

### Word Notes

*Penumbra*—a partial or lighter shadow round the perfect or darker shadow of an eclipse. *Fragile*—brittle ; delicate.

(47) *He was a man.............to his imagination.*
(*P. 63, Ll. 25-30*).

**Ans.** In giving a description of Henry Fray, the author says that he was almost an old man who gave himself the airs of one displeased with the prevalent state of things. His eyebrows were always raised high as if in sneer ; and he held that the customary rules of the world were not as they should be ; and in stating this view to those around him, he cast a pitiful look at them as they were the representatives of the world that was before his mind's eye.

### Word Notes

*Long-suffering*—"bearing provocation patiently" (C.O.D) ; pitiful.

(48) *They took me to Greenhill..........for generations.*
(*P. 65, Ll. 8-19*)

**Ans.** Joseph Poorgrass gives an account here of some of the desperate remedies that were tried in vain to cure him of bashfulness. He was taken to Greenhill Fair to witness a circus where women, virtually naked, rode in a circle standing on horse-back. He then served as a messenger at Women's Skittle Alley where he was engaged from daybreak to night in the loathsome occupation of seeing the faces of various sinful females. But all this was of no avail. Poorgrass means to say that he was particularly shy before women. He was therefore made to see women in all sorts of undress. Still his shyness did not disappear. Bashfulness was inherent in his family ; his shyness of temperament was therefore congenital.

### Word Notes

*Greenhill Fair*—This is described later in Chapter L. It is the Woodbury Hill Fair, Jerry-go-nimble—"a circus" (E.D D.). *Smocks*—"chemises (archaic)" (C.O.D.). *Morsel*—bit. *Put*—employed. *Errand-man*—messenger. *Women's*

*skittle Alley*--Evidently the street called Blowing Green Alley which carried with it, as Sherren puts it "the redolence of blythe memorles." *Curious*—odd. *Ba'dy people*—bawdy or obscene people, *i.e.* inmates of the brothel. *Hev*—have.

(49) *A meditation on......... the subject discussed.*
(*P.* *67, Ll. 9-14*)

**Ans.** *Joseph Poorgrass's recital* of how one midnight he could not open the Lambing-Down Gate and how it opened after he had said the Lord's Prayer and the ten Commandments and other Holy Psalms and thus exercised the Devil, *had a profound effect on the audience.* They deeply pondered and formed their own conclusion which was only self evident, *viz.*, that Poorgrass must have been badly drunk. Lost in deep contemplation, they all looked towards the hole under the gate where the ashes of the kiln were deposited The ashes presented the appearance of a desert shining with intense heat under the rays of the sun overhead, and made the rustics look with half-closed eyes ; the gravity of the topic they were brooding over might also have led them to shut their eyes to some extent and wrinkle their brows.

**Word Notes**

*Liny*—"marked with lines ; wrinkled". (C.O.D.)

(50) *But for a wet..........to merry soul.*
(P. 68, Ll. 17—24)

**Ans.** Recounting his welcome at the farm of Bathsheba's uncle (when he went there to court his first wife, Charlotte, a dairymaid there) Jan Coggan says that Farmer Everdene's kitchen was stocked with wine of superior kind. After drinking it nobody behaved like a drunken man. No profane swearing was permitted there, even when all present were full of merriment and unconscious of their environment after having a good drink. Coggan, however, is of opinion that an oath now and then, in times of merry-making, relieves the highly joyous spirits.

**Word Notes**

*Wet of the better class*—wine of superior kind. *No*

*nearer to the horned man... ....began*—made you more beastly than you were beastly. *The horned man*—the beast. *Damn*—an uttered curse. *Good old word of sin—viz.*, "damn".

(51) *'True', said the maltster............ necessity of life.* (P. 68, Ll. 25—27)

**Ans.** When Jan Coggan said that an oath or a curse served to relieve the highly joyful spirits in times of merriment, the centenarian maltster expressed assent. He observed that, on fitting occasions, we must, in conformity to the established order of things, swear and utter oaths ; otherwise, our very nature would run out of the right course. Indeed the utterance of sinful oaths is inseparable from the condition of our existence on earth.

**Word Notes**

*Nater*—nature ; the power which creates and regulates the material world. *Regular*—usual. *Or she's not herself*—otherwise nature is perverted. *Unholy exclamations*—sinful oaths. *Necessity*--great need.

(52) *But at last I............ picture of mutel love.* (P. 70, Ll. 6–13)

**Ans.** In relating to Gabriel Oak and the rustics assembled at Warren's Malthouse what he knew of Bathsheba's parents, Jan Coggan says that her father was a very fickle husband. Although Mrs. Everdene, Bathsheba's mother, was one of the handsomest of women, Mr. Everdene's heart ran after other women. To cure himself of the evil, Mr. Everdene, after closing his shop in the evening, would make Bathsheba's mother lay aside her wedding ring so that she might not appear as his lawful wife ; he would then court her as his mistress, calling her by the family name she bore before her marriage. He thus convinced himself that he was engaged in the sinful act of adultery and loved her with all heart ; and they lived together the rest of their life as ideal lovers.

**Word Notes**

*Maiden name*—the family name of a married woman

before her marriage. *Sweetheart*—mistress. *Committing the seventh*—violating the seventh commandment or Mosaic law, *viz.*, Thou shall not commit adultery. It is in fact the eighth commandment, not the seventh. *Perfect picture*—ideal representation. *Mutel*—mutual ; reciprocal.

(53) *"Well, was the most............so to say it".*
(P. 70, L. 14—19)

**Ans.** *On Jan Coggan narrating how Mr. Everdene, Bathsheba's father,* to restrain his heart from running after other women, *paid court to his married wife,* deluding himself into the belief that she was his mistress—not his wife, *Joseph of Poorgrass meekly pronounced the measure of cure as a sinful one.* The course Mr. Everdene had adopted was morally objectionable as it involved the violation of a commandment, in fanciful thought. However, Mr. Poorgrass felt thankful, to God that he had graciously saved Mr. Everdene from more degrading sins ; because he might have looked lustfully at other women and actually committed adultery with them.

**Word Notes**

*Ungodly remedy*—sinful measure of cure. *Gone the bad road*—trodden the path of sin. *Given his .........entirely*—looked at other women with lustful eyes for committing adultery with them. *Gross unlawfulness*—shameful sin, as adultery. *So to say it*—to use that expression. The common form is 'so to say'.

(54) *He would never let ...............Minerva herself.*
(P. 75, Ll. 11—14)

**Ans.** When Gabriel Oak was playing on his flute to amuse the company of rustics at Warren's Malthouse, Henery Fray remarked that his mouth was screwed up and his eyes were staring out like a strangled man's, and Mark Clark observed that he looked like a scarecrow. Although Joseph Poorgrass made amends for these unmannerly remarks by reassuring Oak that he was a very handsome man, the latter understood that there was some truth in the uncharitable comments upon his features, and he made up his mind that he would never play on the flute in Bathsheba's presence and

let her see his hideous appearance when engaged in the performance. In this wise determination Gabriel followed in the footsteps of the Roman goddess Minerva, who, according to the legend, invented the flute but prudently refrained from playing on it (because the performance would distort her placid and dignified countenance).

### Word Notes

*Minerva*—"was one of the great Roman divinities ......She was ........believed to be the inventor of musical instruments, especially wind instruments" (Smith). "She threw away the flute in disgust because it distorted her features". (Aldred).

(55) *'Danged if ye bain't............. general laughs.*
(P. 75, Ll. 20—25)

**Ans.** When the aged matster asserted that, at the time of his marriage, he and his wife had been hailed as the handsomest couple in the locality, and old fellow seated in the rear loudly proclaimed that the maltster did not look at all beautiful now ; and he gave expression to his thought in a manner that his assertion would be accepted on all hands. This old man was displeasing and malicious in his manners,—even though he indulged now and then in suppressed laughter when all those present laughed heartily out of mirth.

### Word Notes

*Danged*—a minced form of 'damned' ; I am damned. *If ye bain't altered*—if you be not (*i e.* are not) changed. *Enunciation*—pronouncement. *Remarkably evident*—pâlpably obvious. *Truism*—self evident or indisputable truth. *Atoned for*—compensated. *Chuckle*—suppressed laughter.

(56) *'I've had the news-bell ............. ..........all alone*
(P. 77. Ll. 10—12).

**Ans.** Joseph Poorgrass utters these words when Susan Tall's husband re-appears in Warren's Malthouse with a fresh piece of news besides the news of the dismissal of Baily Pennyways which Henery Fray has just delivered. Joseph says that he has been hearing the loud ringing of a news-bell in his

left ear-an omen that indicates some disaster, even a murder, is about to occur. Besides, he has seen a single magpie, which is another bad omen indicative of sorrow.

### Word Notes

*I've had... ............ear*—The reference is to the superstitution that a bell like sound heard in the left ear forebodes some grievous disaster. *Quite bad enough for a murder*—so loudly that the disaster foreboded may likely be a murder. *I've seen..............alone*—A 'magpie' is a European bird with long pointed tail and black and white plumage. Magpies supplied a means of augury. A magpie seen singly augured sorrow :

*"One's sorrow, two's mirth,*
*Three's wedding, four's birth,*
*Five's a christening, six a dearth,*
*Seven's heaven, eight is hell,*
*And nine's the devil his and sel"*
*Old Scotch rhyme quoted By Dr. Brewer)*

(57) *I am never upto.........................at the door* (P. 83. Ll. 17-21).

**Ans.** Hearing a knock at the gate Mrs. Coggan comes out of the kitchen and addressing Miss Everdene, says that whenever she is deeply engaged in preparing pudding she has either to scratch her nose on account of a sensation of itching there, or she has to leave off in the midst of her work and open the door to let somebody come in : these are the two causes that interrupt her work.

### Word Notes

*Up to my elbows*—busily engaged. *Pudding*—"soft or stiffish mixture of animal or vegetable ingredients, especially mixed or enclosed in flour or other farinaceous food, cooked by boiling, steaming or baking" (C. O. D.)

(58) *But that between....................in the wilderness* P. 85. Ll. 24-26). **(V. Important)**

**Ans.** This is Maryann Money's reply to Bathsheba when the latter tells her that she (Maryann) ought to be married

by this time. She tells her mistress that some men courted her, but they were very poor ; she could not, threfore, agree to marry any of them. She wanted to marry some rich man ; but the rich men would not agree to take her in marriage on account of her poverty. Consequently her lot was as sad as that of the pelican in the forest who is fabled to feed her young with her own blood.

### Word Notes

*Pelican*—"large water-fowl with pouch for storing fish, fabled to feed its young with its own blood" (C. O. D.) See Psalm, c ii. 6 : "I am like a pelican of the wilderness : I am like an owl of the desert".

(59) *The whole string............a whole family*
(P. 86. Ll. 15—29)

**Ans.** In this passage Hardy describe the march of Miss Everdene's workmen when they approached the back door of her bower in the evening. The men walked on behind one another, the destination of each one of them (although they were differently clad,) being the abode of the mistress of the farm. The author compares them to the marine animals who, in spite of their pouch-like bodies being enclosed in tough, leathery integuments and looking unlike each other, are all dominated by the same will.

### Word Notes

*Trailing*—moving with slow sweeping motion. *Chain Salpae* "a genus of tunicates ; *i.e.*, a class of marine, animals formerly regarded as molluses, characterised by a pouch-like body enclosed in a tough, leathery integument" (Aldred).

(60) *'Nothing in my eye.................thought will out'*
*(P. 88, L, 16—17)*.

**Ans.** When Miss Everdene asks Joseph Poorgrass, 'What are you ? —meaning to inquire about the kind of work he is engaged in on the farm, — the latter misunderstands the question ; he thinks that the mistress is inquiring about the importance in society, and with a show of great humility

he replies that in his own estimation he is altogether a worthless person, but he had better hold his tongue about the importance that the public attach to him, — although, in spite of his trying to hide it, public opinion will be known to all. Poorgrass thinks that he is a man of consequence in the eyes of the public.

(61) *Heh-heh-heh !..................on the hustings*
*(P. 90. LI, 25—28).*

**Ans.**. Susan Tall having replied to Bathsheba's inquiry addressed to Laban Tall whether he will stay in her service, Bathsheba says that Labon had better speak for himself, Susan, however, is undaunted, and says that her husband cannot speak for himself, as he is only a gaping fool. Laban, instead of resenting her remark, gives vent to a hearty laugh in his strenuous exertion to appreciate it. Indeed the estimate of the wife was quite true. Whenever Laban was frightfully reproved by his wife, he could not but evince a very amiable disposition : and in this line of conduct he might be very well compared to a Parliamentary candidate standing on the platform of nomination, who in spite of being mercilessly criticised wore a cheerful and pleosant look. (The author here speaks sarcastically of parliamentary candidates).

**Word notes.**

*Hideous effort*—terribly strenuous exertion. *Irrepressibly*—unrestrainably. *Good-hamoured* — of amiable disposition. *Ghastly*—frightful ; shocking. *Snubs*—rebuffs. *Hustings*—"platform from which (before 1872) candidates for Parliament were nominated" (C. O. D,)

(62) *'Oh you see, men............. .for the boy'*
*(P. 91, LI, 10—15).*

**Ans.** Miss Everdene having inquired how it was that the boy who was recommended to be under-shepherd to Gabriel Oak had been named Cain (which is the Biblical name of a fratricide), Henery Fray answered that it was due to his mother's imperfect knowledge of the Bible The mother was under the erroneous impression that, in the Bible mention is made of Abel having killed Cain ; so, at the baptism of her

son she named him Cain. The priest corrected the mistake afterwards ; but it was too late, as the name had been entered in the parish register and could not be erased. After all, it was a great misfortune for the boy that he was called Cain.

### Word notes.

*Mem*- madam. *Pore*—poor. *Thinking..........Cain and Abel*—(were the sons of Adam. Cain killed Abel ; Abel did not kill Cain. See Genesis, iv. 8 : And Cain talked with Abel his brother . and it came to pass, when they were in the field, that Cain rose up against Abel his brother , and slew him". (*En*—him.)

(63) *Ah, pore wisdom—woman !.........the children, man* (*P. 91, LI, 81—23.*)

**Ans.** In this passage Henery Fray expresses sympathy for the poor widow-mother of Cain Ball who was filled with pain and remorse for having named her boy Cain through her defective knowledge of Bible. But, says Henery, the root of the mischief lay elsewhere : The parents of the mother being irreligious people, never provided for her religious or even her secular education. So, concludes Henery, the truth of the Biblical precept that the sins of the fathers are visited upon the children' is fully borne out in this case.

### Word notes.

*Cried her heart out*—cried violently. *Heathen*—',neither Christian, Jewish, or Mohammedan" (C. O. D) ; irreligious. *The sins of the pants, reetc* — Of. Numbers, xiv. 18 : visiting the iniquity of the fathers upon the children."

(64) *The case is not..........arrogance and reserve* (*P. 92. LI. 1—6*).

**Ans.** When Bathsheba, inquired of Gabriel Oak, the new shephred, if he quite understood his duties, the latter was staggered by the remarkable coolness of her manner. With exquisite humour and with the help of a classical allusion the author justifies Bathsheba's change of attitude. Her elevation from the position of a homeless dependant to that

of an exalted mistress of a farm produced in her a marked change of manners. Hardy quotes a parallel instance from classical literatare, and savs that in the Homeric poems Jobe or Jupiter (who is identified with the Greek god Zeus) was supposed to dwell on the mount of Olympus—which was narrowly limited in space ; in the words of the later poets, however, e. g. Aeschylus, Sophcles, Suripides, the abode of Zeus and the other gods was transferred to the vault of heaven itself : and these poets invested Zeus or Jobe with dignity and haughtiness which were wanting in the Jove of Homer.

## Word Notes

*Unexampled*—unparalleled. *High places*—upper classes ; (here) among the gods. *Later poets*—such as Aeschylus, Sophocles, Euripides, who are later than Homer, the father of Greek poetry. *Jove*—or Jupitar who is identified with the Greek God Zeus. *And his family*—and the other gods of Greek mythology. *Cramped quarters*—narrow abode. *Olympus*—"of Greece, was on the confines of Macedonia and Thessaly. Here the court of Jupitar was held" (Brewer). "Inthe Greek mythology, Olympus was the residence of the dynasty af gods of which Zeus (Jupitar) was the head" (Smith), *The wide sky above it*—the vault of heaven itself. *Proportionate*—corresponding. *Reserve*—coolness of manner.

(65) *Then this small thesmothete ........door was closed.* (*P. 94, LI. 2–8*).

**Ans.** After having told her workmen that they must render good service to the farm and that, although a woman she has the câpacity to detect shirkers, Bathsheba left the table and walked out of the room with an imposing gait. Her black silk dress trailing on the floor caught some wisps of straw which made a tearing sound as she passed along. Liddy, too, followed her mistress ; her motion was less majestic ; but in her attempt to imitate the lofty demeanour of Bathsheba, she looked a bit ridiculous. The door of the hall was shut after they had left.

## Word Notes

*Thesmothete*—"each of the six inferior archons in Ancient Athens who were judges and law-givers ; hence one who lays down the law" (O.E.D.). *This shall Thesmothete*—this miniature law giver, viz. Bathsheba. *Stepped*—walked. *Surged... ......hall*—left the room with a wavy motion, *i.e.* with an imposing gait. *Licking up*—taking off. *Scratching noise*—sound made by scratching or tearing. *To the occasion*—as befitted the juncture. *Floated off*—walked, as if wafted. through air. *Travesty*—ridiculous imitation.

(66) *It was a night.......... prompt to enterprise.*
(*P. 95. L1. 6-12*)

**Ans.** In giving a vivid description of the dismal view of the dark night on which Fanny Robin went to see Sergeant Troy in the military barrack many miles North of Weatherbury, Hardy analyses psychologically the human mind in such a gloomy atmosphere. When the atmosphere is so very cheerless, a sense of sorrow overcomes the most buoyant heart, and he does not find anything inconsistent in such an event. The dreariness of the scene strongly affects the minds of emotional people : it instils anxiety in the hearts of lovers and turns their hopeful thoughts into feelings of mistrust ; and their faith in having their love reciprocated by the beloved slackens, and makes them harbour only the pious hope that it may be so. In the midst of such a gloomy environment no man is sorry for having neglected the chance of realising his ambition ; neither is anybody stirred into taking a new path for the purpose of winning fresh laurels. The gloominess pervading the whole atmosphere casts a corresponding desolation in the minds of men, and wrapt up in dreary mood they give up all thoughts of the past and of the future.

## Word Notes

*Incongruity*—inconsistency. *Impressible*—susceptible of impressions ; emotional. *Solicitousness*—eagerness ; anxiety. *Mis-giving*—mistrust. *Prompt*—incite : move, *Enterprise*—bold or difficult undertaking.

(67) *The changes of .......... fall of the leaf.*
(*P. 95. Ll. 18-23*)

**Ans.** As the military barrack stood in the locality where there was a tract of land partly grassy and partly waste, it was more difficult there to tell the season of year than in a place covered with forests. In forest lands the approach of autumn can be readily detected by seeing the tree-leaves falling off, and the advent of spring may be similarly told by seeing the flower-buds blooming. Although there were no trees and herbs in the vacinity of the barrack, yet the change of season in that place could be foretold by means of some uncommon signs by a minute observer (Hardy then describes the successive stages of the slow approach of winter : the snakes retreated, the ferns were transformed, the pools were filled, fogs rose, frost came, the fungi collapsed, and snow appeared).

**Word Notes**

*Obtrusive*—thrusting themselves to view ; prominently visible. *Woodland scenery*—general aspect of a landscape covered with wood or forests. *Close*--minute. *Just as perceptible*—equally visible. *Media*—agencies, *Trite*—common.

(68) *This climax of........... firmament of snow.*
(*P. 96. Ll. 8-13*)

**Ans.** In this passage the author states that on the night of which he is speaking—the night on which Fanny Robin went to see Sergeant Troy in the barrack—winter had completely set in the open waste land ; and it was the first night on which everything was obliterated by snow ; the shape of the moor was only indistinctly visible, but its prominent marks could not be recognised through the haze. It was impossible to detect a single landmark ; all that lay open to view gave only hazy and indirect ideas of all sorts of things, and it looked as if it were the boundary line of a sky full of snow.

**Word Notes**

*Climax of the series*—culmination of the different

stages of change. *Irregularities*—deviation. *Forms without features*—Shapes or visible aspects without any distinctive parts to arrest attention. *Suggestive of anything*—calling up, by association, the ideas of all sorts of things. *Proclaiming*—clearly announcing. *Character*—distinctive mark.

(69) *The high wall being.......... before to night.*
(*P. 98, LI. 13-16*)

**Ans.** The morsel of snow thrown by the indistinct figure (Fanny Robin) at night having struck the fifth window of the barrack, a man (Sergeant Troy) opened it and cooly enquired who was there. Commenting on the event the author remarks that it looks quite possible the place and time of meeting as well as the method to be adopted for the purpose had been settled on the other side of the river before hand ; and the necessity of such an arrangement was due to the fact that it being a military barrack no woman could be taken inside, and the military authorities were averse to the idea of marriage.

### Word Notes

*Disfavour*—dislike. *Assignations*—appointments to meet in love-trysts. *Communications*—means of holding intercourse.

*She moved between...............................among furnaces*
(P. 102. Ll. 6—9).

**Ans.** In this passage the author gives an artistic description of the appearance of Bathsheba on the Corn Exchange of Caster-bridge. Among the hot yeomen who were talking in groups of twos and threes. Bathsheba moved about in her dainty dress and talked in a sweet and winning voice. Her light and graceful motion in contrast to the heavy gait of the male farmers reminded one of a pleasure carriage being drawn lightly by ponies in a crowd of heavy carts drawn by bullocks and buffaloes ; and her sweet voice presented as vivid a contrast to the loud vociferousness of the yeomen as a graceful romantic tale presents to the dull and monotonous discourse on religion delivered by a clergyman. And her genial presence in the market produced as soothing

an effect as a fine breeze produces in a place where hot furnaces are blazing. To be brief, in form, in voice, in the very moral atmosphere she carried about her, Bathsheba presented a strong contrast to the yeomen-farmers of the corn market.

### Word Notes

*Chaise*—"pleasure or travelling carriage of various shapes, usually now low, four-wheeled, and open, with one or two ponies" (C. O. D.) *Carts*—strong, two-wheeled vehicles drawn by horses, bullocks or buffalloes. *Sermons*—extempore or written discourses delivered from the pulprit by way of religious instruction or exhortation.

(70) *Something in the exact............ to simple clearness* (P. 102, L1. 25—35).

**Ans.** In this passage the auther describes the manliness of Bathsheba in her dealings in the Corn Exchange. When she was reasoning stubbornly with a tall man about the price of corn, the entire line of her circulary placed upper teeth was clearly visible through her open lips, and her ruddy mouth revealed its sharp corners ; these features indicated unmistakably that although her body was delicate and frail, she was a woman possessing indomitable determination and had the capacity of putting her resolution into practice. The soothing look of her eyes might have been mistaken for dimness or mysteriousness if they had not also a sombre aspect about them ; and this gloominess served to tone down a look that would otherwise have been unduly clear and penetrating.

### Word Notes

*Arch*—curve. *Unbroken*—entire. *Defiantly*—boldly. *Potentiality*—power. *Lithe*—easily bent ; flexible. *Slip*—strip. *Lithe .... ............humanity*—delicate and frail woman. *Alarming...........sex*—daring manly deeds.

(71) *Strange to say of........... ...... it from meanness* (P. 102, L. 36.-P, 103, L6).

**Ans.** In stating how Bathsheba conducted her business transactions on the Corn Exchange, the author says that although she was a beautiful young maid, it was worthy of notice that she did not interrupt the people with whom she was dealing, in the midst of their speech ; she was considerate enough to wait and state her case after they had spoken for themselves fully. When she was discussing about the corn she had to sell, she stuck, like all sellers tenaciously to the price she named ; and quite woman-like, she as tenaciously lowered the price of corn she offered to buy. Nevertheless she presented her case with 'perfect dignity throughout the operations ; in sticking to her own price she displayed a buoyancy of spirit which removed all suspicion of harshness ; and in naming lower prices for the articles of other people she conducted the negotiations with so much simlicity that nobody could accuse her of stinginess.

### Word Notes

*Interlocutors*—those taking part in the conversation. *Rejoining*—replying. *Held to*—stuck to. *Persistently*—tenaciously. *Elasticity*—buoyancy. *Naivete*—artlessness ; simplicity. *Meanness*—small-mindedness ; stinginess.

(72) *It would be ungallant.............. ... prices altogether* (P. 103. Ll. 19-29).

**Ans.** The success of Bathsheba's enterprise on the Corn Exchange on the market-day was due very much to the fact that a woman farmer had never been seen in the market before ; it would however, be unchivalrous not to state, says the author, that her handsome face and amiable gait contributed largely to her success. Her womanly beauty attracted universal attention on that Saturday and was undoubtedly the chief factor of the success she met with in all her transactions. Bathsheba herself was conscious of the vanquishing effect of her beauty, and was inclined twice or thrice to parade showily among the yeomen-farmers in the attitude of a miniature Juno—the sister of Jupitor—moving among the pastoral gods, utterly unmindful of the prices agreed to at the end.

### Word Notes

*Ungallant*—unchivalrous. *Novelty of her engagement*—newness of the employment. *Had almost... ....... with*—was nearly as much responsible for. *Magnetism*—attraction. *Debut in the forum*—first appearance before the public, on the market. *Sensation*—state of excited feeling. *Pronounced*—marked. *Fallow*—ploughed land lying untilled or unsown. *Gods of the fallow*—pastoral gods like Pan and others ; used figuratively for the yeomen-farmers. *Little sister of a little Jobe*—Juno, said to be the sister (by some, the wife) of Jove or Jupiter. "As Jupiter is the king of heaven and of the gods, so Juno is the queen of heaven, or the female Jupiter" (Smith). *Closing prices*—prices on which an agreement was made.

(73) *The numerous evidences...............among the flock* (P. 103, L. 30--35.)

**Ans.** The attention of all the farmers on the market was drawn towards Bathsheba's beauty when she appeared for the first time on the Corn Exchange. Only one man appeared not to take any notice of it ; and his solitary exception served to show that the number of her admirers was large indeed. As women generally are instinctively conscious of such events, Bathsheba was aware, without casting a direct look towards that man, that there was one disreputable man in the whole company who did not cast a glance at her.

### Word Notes

*Ribbons*—pieces of silk or stain or other fine material woven into narrow bands, especially for adoring costume. *Have eyes in their ribbons*—have instinctive knowledge. *Without..............of him*—without casting a direct look towards him. *Black sheep.......................flock*—disreputable person in the whole group. "Black sheep are looked on with dislike by shephereds, and are not so valuable as white ones" (Brewer).

(74) *But the smallness....................the mystery* (P. 104, Ll. 5—6).

**Ans.** Bathsheba could not explain to herself why one solitary man among the farmers assembled on the Corn Exchange should not even cast a look at her while all the others were attracted by her beautiful countenance. It was indeed, a problem she could not solve. If some other persons, besides this man, had not looked at her, she could understand her position, *viz*, that her beauty was not very attractive : if nobody had looked at her, it would have been because she was not at all a comely woman ; if all men including this man—had looked at her, she would explain it as being due to her superb beauty ; all these positions could be readily explained. But it was altogether inexplicable why there should be a single exception in this matter.

### Word Notes

*Mystery*—inexplicable matter.

(75) *Probably, as with persons ..............a married man* (P. 104. L1. 23-28).

**Ans.** Bathsheba was calculating in her mind whether the man, who had not even momentarily glanced at her while the rest of those present on the Corn Exchange were lost in admiration of her, was a married man. She estimated the man's age at somewhere between thirty-five and fifty. Just as men engaged in a mock game of cards can bid any amount for the win, as they run no risk of making an actual payment, so a married man of forty can cast a look at all women of middling beauty with impunity because there is no danger of his taking any of them as wife. Arguing inwardly in this manner Bathsheba came to the conclusion that this man who had not looked at her was still unmarried.

### Word Notes

*Whist*—card game of mingled skill and chance, played with the whole pack, by two against two, with ten or five points to game. *For love*—for the pleasure of it, not for stakes. *Immunity*—exemption. *Worst possible ultimate*—most evil fate. *Unduly speculative*—bidding exorbitant stakes.

(76) *Liddy, like a little ........................to exercise it.* (P. 107, L1. 14—17).

**Ans**. The author here describes the amiable and rather care-free nature of Liddy—Bathsheba's maid and companion. Liddy was mirthful and jovial, and indulged in light talk; she may therefore, be compared to a small river which is not at all deep and the water of which is incessantly ruffling on the surface. Her conversation and off-hand remarks were so light that they did not set one a thinking, there was nothing that could provoke serious thought; but she could somehow keep one's thoughts occupied.

### Word Notes

*Brook*—small stream. *Shallow*—of little depth. *Rippling*—giving vent to sound like the ruffling of water's surface. *Task*—put strain upon; tax. *Exercise*—employ.

(77) *The special verse........................ key on the book* (P. 108. Ll. 17—22).

**Ans**. Bathsheba agreed to act up to Liddy's suggestion and ascertain by means of the Bible and key the name of the person she was destined to marry. She opened the Book of Ruth and lighted on the particular verse she had in her mind. The words of the verse were full of wisdom, and, as she read them, they sent a wave of emotion through her frame; and she was ashamed of her light-hearted demeanour in having recourse to divination. The words of the Book of Ruth were indeed fraught with deep wisdom; and Bathsheba staring at them was no better than foolishness personified. Although Bathsheba was ashamed of her act, she did not give up her purpose, and put the key on the Bible to divine her future.

### Word Notes

*Book of Ruth*—a book in the Old Testament dealing with the story of Ruth who followed her mother-in-law in her distress instead of taking a second husband and remaining in the land of her birth. She ultimately married Boas, and by hlm she became the mother of Jesse. See also the note to

"The Bible and the Key" under Annotations to page 107. *Thrilled*—penetrated with wave of emotion. *It was wisdom ....................in the concrete*—here wisdom was face to face with foolishness incarnate in Bathsheba.

(78) *Bathsheba paused to...........................nothing at all* (P. 110. L1. 18—24).

**Ans.** When Liddy said that it would be great fnn to send the valentine with the amatory verse inscribed on it to Boldwood instead of Teddy Coggan, Bathsheba stopped writing the direction on the envelope and considered the proposal in all its aspects. The recollection of Boldwood's attitude of indifference was painful to her; where everybody looked at her admiringly, Boldwood alone did not care even to cast a glance at her; it would have cost Boldwood not even a copper and it would have been perfectly reasonable if he joined with the other people in paying Bathsheba his tribute of admiration. Boldwood's wayward indifference to Bathsheba may be compared to the obstinacy (as Hardy erroneouly put it) with which the prophet Daniel refused to kneel down to the Persian monarch Darius like the other people of his kingdom, but stuck to his practice of kneeling eastward to his own Hebrew god.

**Word Notes**

*Species*—sort. *Daniel*—a Hebrew Prophet who "was thrust into the lion's den for refusing to worship the Persian monarch, Darius. See Doniel, vi. 10-17. There is no mention of 'Kneeling' : east ward the metaphor has been mixed" (Aldred). *Follow suit*—conform to.

(79) *The pert injuction was ...........their accessories now.* (P. 112, L1. 12—20)

**Ans.** Boldwood put the letter containing the valentine on the mantel shelf. When he was taking his supper his look was continually directed towards it, and the inscription, 'Marry Me' constantly haunted his mind. These saucy words were written by Bathsheba most light-heartedly, but in the solemn parlour of Farmer Boldwood they became fraught with grave significance. The environments of Boldwood's abode

were strictly scrupulous in point of morals; far from suspecting, therefore, that the letter had been addressed to him out of fun, the farmer believed there was serious import in it. Just as crystal objects says the author figuratively, have no colour of their own, but take on the tint of the articles lying around so the frolicsome valentine of Bathsheba was altered in condition at Boldwood's residence and wore the serious aspect that prevailed there.

**Word Notes**

*Pert injunction*—saucy admonition. *Crystal*—clear like crystal or a superior kind of quartz having the clearness of ice. *Tone*—tint. *Extraneous*—foreign. *Puritan Sunday*—Sunday observed as a day of rest and worship with utmost scrupulousness. The Puritans were a party of English Protestants who regarded the reformation of the church under Elizabeth as incomplete, and sought to abolish unscriptural and corrupt ceremonies, *etc*. The word 'Puritan' thus came to mean 'a person of, or affecting extreme strictness in religion or morals'. *Dictum*—formal sayiug, *i.e*., the inscription. *Tenor*—general purport. *Imbibed*—inhaled; absorbed. *Accessories*—adjuncts, *i.e.* surroundings.

(80) *The disturbance was............infinitely great.*
(P. 113, Ll. 1—13)

**Ans.** The letter containing the valentine that Boldwood had received disturbed his equanimity and he felt that the passion of love was awaking within him. Although the disturbance was only slight in the beginning, it might attain gigantic magnitude in the future,—just as the slight of a fresh water sea weed on the sea revealed to Columbus the spectacle of a large continent afterwards.

**Word Notes**

*The first.........Columbus*—Columbus "(1447—1506) on his first voyage to America in 1492, is supposed to have been encouraged in his refusal to turn back by noticing on the sea a weed which he knew to grow only in fresh water" (Aldred).

(81) *It is foreign..........confounded by the issue.* (P. 113, Ll. 8—16)

**Ans.** In stating that Farmer Boldwood had not the remotest suspicion that the valentine had been sent to him without any serious motive, the author remarks ; when a person is befooled, he fails to understand that the action of the agent, whether done on the spur of the moment or in subservience to an influence operating on the mind, produces apparently the same effect. The dupe can seldom distinguish between a sudden thoughtless act and one carefully thought out to serve a deep purpose.

**Word Notes**

*Foreign*—alien. *Mystified*—hoaxed ; bewildered. *Circumstances*—accident. *Striking out a course*—devising a plan. *Inner impulses* — mental incitement. *Grove*—channel. *Confounded*—confused ; thrown into perplexity. *Issue*—consequence.

(82) *Indeed, he seemed to.....................reach it at all* (P. 117, Ll. 17-12).

**Ans.** In speaking of the aged malster the author humoursly remarks that he had lost all his teeth several years ago and his gums had become quite hard for the purpose of chewing food well enough. Just as a hyperbola in approaching a straight line appears to make no perceptible advance in that direction and it does not seem probably that it will ever touch the straight line, so the malster, although he had grown very old and was supposed to have come very near death, looked as if he would never die.

(83) *Benjy Pennyways................ Iscariot himself* (P. 118 Ll. 30-32).

**Ans.** In commenting upon the incident of Miss Everdene assuming the office of bailiff herself, Henery Fray says that the mistress was perfectly justified in turning out the late bailiff Benjy Pennyways, as he had stolen corn and thus proved untrustworthy and dishonest. To Henery's mind the late bailiff was as treacherous to Miss Everdene as Judas Iscariot

was to Jusu Christ. Satan prepared Judas Iscariot to betray his master, Jesus Christ, (Luke. XXII. 3-6) in the hands of the Jews, and he betrayed him with kiss (Luke, XXII. 47).

(84) *This was recognised... .........go on speaking*
(P. 118. L. 36—P. 119. L4).

**Ans.** When the workmen of Miss Everdene were engaged in predicting that the mistress would end in failure in carrying on without a bailiff, Henery Fray said he was sure she would repent for this action of hers ; he shook his head three or four times by way of disapproval, and observed finally that he had never heard of such a thing in his life. His hearers understood that by shaking his head Henery was giving physical expression to some sullen and depressing thoughts that were haunting his mind and his closing words came at the end of the train of those thoughts. His face, however, continued to wear a despondent look as such a look must be assumed the moment he began to use his tongue again.

(85) *Your lot is...............of your recompiense)*
(P. 119, L1. 23-23).

**Ans.** In the course of the workmen's conversation at Warren's malthouse foretelling disaster for the farm because Miss Everdene was managing it without a bailiff, Billy Smallbury observed that the mistress was a really sensible woman. Henery Fray agreed that she was, but she was not fit to carry on the bailiff's work. Henery thought that he deserved the post ; he had rendered good service and hoped to have his pains suitably rewarded by being given the situation of bailiff, according to the teaching of the Bible. He is vexed to find that the Biblical teaching is not true and that man is only a slave of Destiny ; and it is on this account that he has been basely deprived of his deserts.

(86) *All earnestly expressed............to the figure*
(P. 123. L1. 3-5).

**Ans.** When Gabriel Oak threatened that he would chastise any body who calumniated Miss Everdene and, by resorting to a positive asseveration, said that otherwise he

was a Dutchman, his hearers were all stricken with terror. Their minds were not then occupied with the topography o Holland, the land of birth of the Dutchman,—says the author humorously. They took Gabriel's threat seriously, and regretted inwardly that the shepherd should hold an opinion about their mistress which was altogether different from their own.

(87) *'Ay—'a would'..................forgetful memory, too*
(P. 124. Ll. 11-15)

**Ans.** In this passage Joseph Poorgrass very ingenuously defends his writing of the name of his master, Farmer James in a wrong way. He says the fault of his writing the letters J and E in a wrong manner does not lie with him alone. These letters are cursed letters and they themselves must share the fault to some extent. He himself has a weak memory, it is true ; but it requires a prodigious memory for one to remember whether these letters face right or left.

(88) *Some persons may............ fitfully as before*
(P. 131, Ll. 2—7)

**Ans.** Sergeant Troy having come to All Saints'Church to celebrate his nuptials, the women, who were on the point of leaving at the end of the week-day service, stayed to see the wedding. They waited for a quarter of an hour—from half past eleven to three quarters after eleven ; but there was no sign of the bride. Both they and the bridegroom waited in anxions expectation of the arrival of the bride. It seemed to them that time was fleeting with unusual rapidity on account of the clock striking at an interval of fifteen minutes. When at last the clock struck twelve, they were inclined to believe that there was something wrong with the clock which made the minutes go too fast and the automaton ring the bell before time.

(89) *One could almost be ........ in its twitchings.*
(P. 131, Ll. 7—10)

**Ans.** Speaking of the anxious suspense with which the female congregation at All Saints' as well as Sergeant Troy,

the bridegroom, awaited the arrival of the bride while the tower-clock struck a quarter to twelve, the author says that it seemed to them that the minutes were passing too swiftly. When the automaton rang twelve strokes on the bell, the gathering believod that the clock was going too fast and they could almost swear that the lifeless puppet was looking at them sideways with a spiteful expression and was highly pleased to discover the harmful effect caused by its spasmodic strokes.

(90) *Adam had awakened ....... looked at her.*

(P. 133, Ll. 3—6)

**Ans.** With the help of a Biblical metaphor Hardy beautifully describes in this passage Boldwood's first look at Bathsheba on the Casterbridge Corn Exchange. It is related in Genesis (ii) 21—23 that Eve was made out of one of the ribs of Adam when the latter was in deep sleep ; when he awoke, he was pleased to see her and called her his own. Similarly, when Boldwood had the boldness to look at Bathsheba for the first time, he was pleased with her beautiful appearance.

(91) *Material causes and...........be astonished today.*

(P. 133, Ll. 7—15)

**Ans.** In this passage the author makes a deep critical observation on the effect produced on Boldwood's mind by Bathsheba's capricious act of sending him the valentine. The objects that serve as the agents for producing certain results on the feelings should never be regarded as equal in quantity or volume to the results themselves. (In this particular case Bathsheba's valentine was the material object that produced certain results on the feelings of Boldwood. The valentine was a trifling object ; but the result it produced on Boldwood's feelings was vast, indeed. The valentine and the change in Boldwood's feeling were not certainly equal in quantity or volume). Hardy goes on to make his point clear. Just as in the material world a very small amount invested in business is found now and then to yield a very return, so also in the mental world a trivial cause may give rise to an astonishing effect. In both cases the effect is out

of proportion to the cause. This is a matter which women, inspite of their habitual perception of truth, cannot understand when they are bent on doing some capricious act, and their igorance in this matter is traceable to want of heedfulness or to some inborn imperfection. It was on this very account that Bathsheba was destined to be impressed with surprise today when she found that Boldwood was following her with his eyes (he having evidently mistaken the valentine for a love-letter),

(92) *To Boldwood women.........his duty to consider.*
(P. 133, L. 19—P. 134, L. 2)

**Ans.** In this passage the author ascribes Boldwood's blank gaze at Bathsheba to his ignorance of women in the past. He had looked on women as distant objects like the stars and planets in the sky with which we have nothing to do; he did not regard them as the mates and partners of men in their everyday life. To him women were like the comets appearing in the sky, whose relative position. direction and duratiou of stay could not be definitely ascertained ; and he had never thought it incumbent upon him to ascertain whether the course of their daily life was mathematically as precise and invariable and obeyed the same rule as his own, or was altogether as capricious as they appeared to be on the surface.

(93) *To the best of . ...............at wide angles.*
(P. 134, Ll. 10—20)

**Ans.** Having closely and minutely observed Bathsheba's figure and skirt and even the very soles of her shoes, Boldwood concluded that she was a woman of extraordinary beauty. Many women, he pondered, had defects ; but Bathsheba, in his estimation, was a woman of spotless beauty and it was impossible for human skill or even for the power that creates the material world to make it better ; and he felt attracted towards her. Although Boldwood was forty years old, he had not looked very attentivcly at a woman till now ; if he had looked at a women, it was from a considerable distance, so that his mind was not at all affected by the sight.

(94) *A man is never ..............was satisfied now.*
(P. 134, Ll. 28—32)

**Ans.** Boldwood considered Bathsheba to be a very beautiful woman. Not able to rely on his own judgment, he inquired of a neigbour and was told that she was indeed very handsome. This assurance pleased Boldwood highly. The author comments on this event by the following observation : When a man loves a woman passionately, nay, even ardently, he readilly believes a man who speaks in praise of her beauty. He is convinced even by the praise coming from a child without any experience of the world, who becomes in his estimation as good a connoisseur as a member of the Royal Academy.

**Word Notes**

*Weight*—"convincing effect" (C O.D.) *R A's*—Royal Acadamician's.

(95) *Boldwood's blindness to .........of little beginnings.*
(P. 134, L. 35—P. 135, L 2)

**Ans.** Having very attentively contemplated Bathsheba's beauty, Boldwood revolved in his mind the episode of the valentine. He was at a loss to make out why this beautiful woman wanted him to marry her. The author remarks that Boldwood should have taken a sensible view of the situation ; had he done so, he would have perceived that the request, as he took it, was not warranted by the external conditions prevailing, and could not therefore have been made in earnest; on the other hand, he would have detected that the state of affairs tended to show that the inscription on the valentine was written light-heartedly. Boldwood's inability to see this distinction was equal to Bathsheba's ignorance of the fact that an absurdly minute cause may sometimes produce a tremendous result.

(96) *Being a man who........... to end tragically*
(P. 138, L.I. 3—7). (**V.V. Imp.**)

**Ans.** In describing the extraordinary nature of Boldwood the author says, he had acquainted himself with the occurrence of the material world as an ardent student

and had seen life in all its aspects, its joys and pleasures as well as its pains and failures. For his own self, however, he was more fitted to play a tragic rather than a comic part. In playing the pleasant part of life he might fail to please others ; but in the serious concerns of life, in playing the part which requires seriousness and depth, he was thoroughly successful, there being nothing irrelevant, inconsistent or inartistic. To speak plainly, Boldwood was fit by nature to play a tragic part in life, to do deeds which would lead to sorrowful results.

**Word Notes**

*Frivolous treatment*—trifling. *Reproach*—censure.

(97) *Bathsheba was for.............. her heart ineradicable* (P. 138, Ll. 8–12)

**Ans**. The author describes in this passage Bathsheba's vast ignorance of Boldwaod's mind. She had not the remotest idea that a dry and unsociable man of the type of Boldwood had in his nature the potentiality of such deep emotion that the little seed of her freakish act could produce there a tremendous tree of passionate love. If she had indulged in this capricious act with full knowledge of Boldwood's moods, she would have exposed herself to terrible censure, and this would have been a sure indication of an indelible blot on her character in so far as the emotions were concerned.

(98) *Nobody knew entirely..............which caused them* (P. 138, Ll. 17–20)

**Ans**. In this passage the author tells us that not only Bothsheba but everybody else was ignorant of the total character of Boldwood. People might occasionally form some idea of the terrifying proportions of his passions by looking at the indistinct external signs left in his countenance by mental feelings that had reached their high water-mark in the past ; but nobody had ever seen him when that high level was reached, *i.e.* when his passions were in full play.

**Word Notes**

*Wild capabilities*—extravagant possibilities. *Floodmarks*—

marks or lines to which the tide lies. *Faintly visible*—indistinct. *High tides*—time when the tides were at the full and the water reached the highest level.

(99) *It was that period ................. out pigmy efforts* (P. 133, L. 80-P. 139, L. 2).

**Ans.** In this passage the author gives a vividly graphic description of the season of spring in Weatherbury when Farmer Boldwood was about to advance towards Bathsheba's meadow. All Nature assumed a smiling look and it seemed as if the forest nymphs had begun to move about. The gardens and fields which had so long appeared to be desolate and forlorn under the destroying influence of frost, put on a new garb now; with the imbibing of the vital juice, plants and herbs thrust out all over the lands; and the force with which they burst their heads out of the ground appeared to be more intense than the cranes lifting weights in big cities, and the bustling noise made by the wind in passing through the leaves which filled the big trees was mightier in volume than the bustle and commotion in important centres of trade.

(100) *The cabala of this ................by him until now* (P. 140, Ll. 24—29)

**Ans.** Boldwood had gone towards Bathsheba's meadow with the intention of seeing her. When, however, he reached the gate, he perceived that he was seen by Bathsheba and Gabriel Oak. Shyness overcame him, and he moved on without entering the meadow. He could not divine whether the manner of Bathsheba indicated that he would be a welcome visitor or the reverse of it. Commenting on Boldwood's mental condition the author observes, the science of love is fraught with a secret meaning as there is a hidden significance in the Jewish reading of the Scripture. The glance, the movement, and the word of a lady with whom a person is in love bear a twofold meaning: besides the plain meaning, there is also a secret cannotation; hence they are quite capable of misinterpretation by an inexperienced person,—and Boldwood had no occasion to think deeply over the matter before this.

(101) *The smalier human...............prettily remembered* (P. 142, Ll. 13—21)

**Ans.** When Boldwood first called upon Bathsheba and was told that she was not at home, he thought it was only an excuse of Miss Everdene not to see him. As Boldwood knew Bathsheba only by sight and had never had occasion to speak to her, his love was ideal. *Being a lover, he altogether lost sight of the fact that his beloved was a common human being who like himself and all others, had to busy herself with the ordinary hum-drums of worldly existence and was a prey to every-day worries.* As he was not familiar with her, he could not think of her performing petty household work ; and not having seen her in her moments of trouble, Boldwood, as a lover, cherished a happy memory of the beloved.

(102) *Silence has sometimes ............... in that word* (P. 144, L. 37-P. 145. L6).

**Ans.** Boldwood having gone to see Bathsheba at the sheep-washing bade her good morning. She, however, took no notice and glided along by the river. Boldwood followed, and overtaking her past the bend of the river said 'Miss Everdene' in low and quiet voice. The author remarks in this connection that silence is sometimes more eloquent than words in expressing deep feeling, and produces deep effect, only a word or two sometimes expresses one's feelings more eloquently than a long speech. Such a case was here ; Boldwood's brief 'Miss Everdene !' spoke a volume of the depth, intensity and geniuneness of his love.

(103) *Bathsheba's momentary...........of her own offering* (P. 146, Ll, 5—9).

**Ans.** When Boldwood said that he hoped Miss Everdene cared enough for him to listen to what he had to tell, Bathsheba was on the point of asking what led him to think so. But she checked herself, as it dawned suddenly upon her mind that it was not vanity that made him say that ; she herself had sent him the valentine with the words, "Marry me." inscribed on it ; he must have been deceived by it ; and pondering solemnly on the inscription he had inferred

erroneously that she loved him : she herself was thus the cause of making him believe what he said now.

(104) *The rarest offerings................ genercsity at all* (*P. 149 L1, 5—6*).

**Ans.** Here the author critically analyses Boldwood's offer of love to Bathsheba. He might be naturally a kind man : but there is no trace of kindness in this instance. Pure selfishness is the root of the whole affair. Expressions of love even at their best are actuated not by benevolence but a selfishness ; and Boldwood is not an exception to the rule.

(105) *An Elezabeth in brain............... grew into deeds* (*P. 150, L1, 17—23*).

**Ans.** Bathsheba was a woman endowed with a strong and penetrating intellect. She could weigh carefully in her mind the pros and cons of a matter with as much ability as Queen Elizabeth of England, who was the type of the cold, calculating diplomatist. But her disposition was such as made her act on the spur of the moment ; and in this trait of her character she bore close resemblance to Marry Stuart, the type of the impulsive, glamorous leader. Thus Bathsheba combined in her person the rational strength of Elizabeth with the emotional weakness of Mary ; and when she acted very rashly, as she did sometimes, her demeanour suggested that the acts were the fruits of mature deliberation. Most of her thoughts were correctly arranged with the exact precision of logical syllogism, but these were the thoughts that were never put into action. *On the other hand, the few irrational and illogical assumptions that cropped up in her mind were very often translated into acts. In this way, her worse self was frequently in evidence in the realm of action.*

(106) *All the surrounding cottages......... point and edge* (*P. 150, L1, 26—33.*)

**Ans.** Hardy gives here a vivid description of the preparation for the shearing of the sheep. Not only the workmen of Bathsheba but all their neighbours were engaged in

grinding their shears ; and the operation of grinding and sharpening produced a tremendous noise in the locality,— a noise that resembled the din of an armoury on the eve of a war. The preparation in times of peace thus bears a close likeness to the preparation required in war-times : the implements of agricultural operations require as much sharpening as weapons of war.

(107) *It is a sort of.....................history of goals.* *(P. 151, L1, 15—18).*

**Ans.** (For a part of context see Explanation 3, supra) When a person is engaged in turning the wheel of a grindstone his mind becomes paralysed as a result of the particular kind of motion necessary in the operation. The grinding wheel is only a reduced kind of the wheel rolling perpetually through the air to which Ixion, king of the Lapithae, had his hands and feet chained as a punishment. The prisoners undergoing the punishment of grinding stones after the fashion of Ixion under a wheel is a sad thing in the history of human punishment.

(108) *At this period the ......... ......... for the asking* *(P. 153, L1, 15—22).*

**Ans.** Bathsheba having asked Gabriel to tell her workmen that she was not going to be married to Boldwood, Gabriel agreed, but at the same time wished to give her his own opinion of herself ; but Bathsheba would not have it. In this connection the author observes that at that particular time, when Bathsheba could not come to a final decision whether to marry Boldwood or not, Gabriel Oak was the only person in and around her abode on whose opinion she would set a higher value than her own opinion ; Gabriel, she knew, was an honest and straight forward man ; he was so impartial in his opinion that he would not hesitate to advise Bathsheba in an unbiased manner in the matter of her love affairs, or even of her marriage with another man, if only Bathsheba would seek his advice.

(109) *Bathsheba would have submitted......was exasperating* (P. 154, L. 31—P. 155, L3).

**Ans.** Gabriel reprimanded Bathsheba by remarking that her conduct was unworthy of any thoughtful and meek and comely woman. Soon after, he assured her that he had long given up thinking of ever marrying her or even wishing the marriage. This enraged Bathsheba beyond measure. She could have endured scolding for her frivolousness if Gabriel still continued to cherish amatory feelings towards her ; even if Gabriel abused and heaped biting sarcasms on her she could put up with them, provided his abuses and sarcasms had their source in his ardent and passionate love which had not been returned by her,—because in that case she would have been conscious of her conquest and of his affection, even though she was being treated for the moment with bitter words. Bathsheba expected that Gabriel's heart was burning with passion for her, but she found such was not the case. When, therefore, she discovered that Gabriel understood that her expectation was unfulfilled, she became exceedingly irritated.

(110) *He had been held......................could not break.*
(P. 155, Ll. 22—25).

**Ans.** Commenting on Gabriel's ready acceptance of Bathsheba's order of dismissal within a week, the author remarks that Gabriel was not bound to Bathsheba by an unbreakable chain ; the chain would have been unbreakable if his intense love for her had been reciprocated. The bond that bound him to her was only a beautiful thread, that is to say, his emotional and one sided love introduced him to stay near her. This thread could be snapped as under, although the pang of separation from her would torture his heart.

(111) *'Yes' said Joseph, 'and ..... .... blassed theirselves'*
(*P 157, Ll, o-11*). **V. V. Imp.**

**Ans.** Here is a humorous description of the excessive Love of Joseph Poorgrass for Bible reading. He says that he was sitting at home and had a mind to read the Epistle of Paul the Apostle to the Ephesians. He was dexterously turning the pages of the Bible for that purpose, but he could not find the required Epistle ; the Epistles of the

same Apostle to the Corinthians and Thessalonians met his eye instead, everytime. Utterly exasperated Poorgrass cursed the copy of the Bible he had in his hand ; and at that very moment Henery Fray called and informed him that the sheep were affected with blight.

(112) *The most vigorous ............ resolution itself.*
(*P. 159,L*1. *27-29*).

**Ans.** Bathsheba was greatly distressed to find that her sheep were suffering from a mortal disease. Her men said that Gabriel Oak alone could cure them by means of an operation. But she strenly bade them make no mention of that man in her presence ; and she asked them to get somebody to cure the sheep instantly. One of the ewes now died convulsing. Bathsheba wrung her hands in a helpless manner, but still insisted that Oak must not be called in. Commenting on her behaviour the author says that when a determination is made known through the medium of very forceful words, it does not follow that the determination is always as strong as the words in which it is expressed.

(113) *Such imperiousness would......... less imperiousness*
(*P. 162, L1, 8-11*).

**Ans.** Although Gabriel Oak had been haughtily dismissed by Bathsheba from her service, he did not harbour anger or ill feeling against her ; he became only indifferent towards her. Now that Bathsheba's ewes were dying and she learnt that Oak alone could cure them, she haughtily sent for him asking for his immediate return. But Oak was no longer interested in the welfare of the Bathsheba's farm ; he, therefore, refused to come. When, however, Bathsheba wrote to him an imploring letter, he came at once. Had Bathsheba been a little less beautiful than she actually was, Gabriel would have been angry at her first expression of haugtiness and he would never again accede to her request. On the contrary, if Bathsheba had been a little less haughty than she had been, Gabriel would not have turned indifferent in consequence of his dismissal and would have returned to the farm at the first bidding.

(114) *Man thin away ........... they are indispensable.*
*(P. 164, L1, 1-4).*

**Ans.** In this passage the author makes a general observation on human experience with a particular reference to Gabriel Oak. The failures of men are due to their inabiiity to make the best use of their energy and activity in as many cases as to the absence of liveliness in cases where intellectual activity is essentially necessary. Gabriel's failure was due to the first cause.

(115) *The spring tides......... which could not.*
*P. 164, L1, 12-14).*

**Ans.** The author thus describes how in spite of his energy and activity Gabriel Oak let his opportunity of winning Bathsheba as his wife slip by. He simply loitered by Bathsheba's side, and did not take hold of any occasion to make a display of his love for her. It was the spring tide of Gabriel's life, and he had mostly Bathsheba close to him. In the spring tide, things lying on the stream are floated upward, which is not the case during the neap-tide. Gabriel, however, was not floated upward during his spring-tide, *i.e.* he did not confess his love to Bathsheba while she was constantly in his company. The neap, which has no power of floating things upward, might soon come, *i. e.* it might soon happen that Gabriel would not find Bathsheba close at hand, and then all opportunity of his confession of love would be lost.

(116) *God was palpably... ....... world to town*
*(P. 164, L1, 19-12).*

**Ans.** Speaking of the green foliage and the loveliness of natural scenery at Weatherbury in the month of June, the author says that the beautiful and lovely landscape led one to feel God's presence in the countryside, and it looked as if all ugliness and petty-mindedness — which are the distinguishing charateristics of the devil—had been banished to town.

(117) *Here at least ................ modern beholder.*
*(P. 166, L1,8-10)*

**Ans.** Commenting on the architectural excellence of the shearing barn of Bathsheba, Hardy remarks that its architectural type was that of a church or a castle of medieval days. The church or the castle might have been erected to serve a purpose other than the one it is serving now. But the shearing barn was serving even now the the very same purpose for which it had been originally erected : it thus illustrated a continuity of purpose and a continuity of ideas.

(118) *The fact that four.........and military compeers.*
(Page 166, Ll. 16-21)

**Ans.** In this passage the author institutes a comparison between the shearing barn on the one hand and the churches and castles built four hundred years ago for sheep shearing, and it was still used for that purpose : this shows it had been correctly built and it suited its purpose very well. The castle and churches of four hundred years ago, however, have undergone various additions and alterations to suit their present needs. Again, the barn had provoked no hostility and had therefore never been the target of the blows of the populace ; where as many churches and castles came to be regarded as symbols of spiritual and political tyranny and were pulled down by the angry mob. The great barn, therfore, which was built by architects of very old days, stood out as a superb symbol of harmony giving rest to the eye.

(119) *For once mediaevalism............common standpoint.*
(P. 165, Ll. 21-23)

**Ans.** Speaking of the great barn of Bathsheba which was being used for the purpose of sheep shearing ever since it had been built four hundred years ago, without making the least alteration in the building, Hardy says that it was a solitary instance in which the views of modern people tallied with those of the people of the middle ages. The building was built originally for sheep shearing four hundred years ago, and during this long period nobody felt the need of demolishing it, or of making any alterations in or additions to it.

(120) *The defence and ............ ... ... and a desire*
(P. 166, Ll. 26-28).
**(V. Important)**

**Ans.** Commenting on the difference between the structural requirements of medieval churches and castles and those of modern times, Hardy observes that men's spiritual necessities and military notions have undergone considerable change ; hence architectural modification or alteration has become necessary in the churches and castles of the present day. In the case of the great barn of Bathsheba, however, it had been serving for four hundred years the very same purpose for which it had been originally built, *viz.*, the shearing of sheep, and no structural change had become necessary in any of its parts ; *and the reason is obvious : the material aspect of the world has not undergone any change, and man has to toil for his food and to find clothes for the protection of his body as laboriously as before.*

**Word Notes**

*Salvation*—means of preservation. *Break*—food.

(121) *Beneath them a............ ...landscape outside*
(P. 167. Ll. 3-5).

**Ans**. Hardy here gives a graphic description of the beginning of the shearing operation in Bathsheba's farm. The shearers knelt ready with their shears. The sheep that was to be shorn was held beneath. It had a feeling of mistrust when it was caught, and was grasping for breath ; being held under, it was filled with extreme fear, its gasps were more hurried and it trembled all over the body looking like the scenery without—that seemed to vibrate under the hot rays of the sun.

(122) *This picture of today...........contrast of date*
(P. 167, Ll. 6-9).

**Ans.** Describing the shearing operation as it was carried on in the great barn in Bathsheba's time, Hardy says the shearing of the sheep was done in the self-same barn in the same manner four centuries ago. The building was erected four hundred years ago ; it underwent no change in

its structure during that long period ; neither did the shearing operation undergo any change. What was done in the ancient days was done even now.

(123) *In these Wessex nooks ..........present in futurity*
(P. 167, Ll. 18-20)

**Ans.** Hardy here emphasises the immutability of Weatherbury which is only an out-of-the-way village in Wessex. Citizens living outside Weatherbury look upon a custom that was in vogue centuries ago as an ancient custom. In Weatherbury, however, such custom is spoken of as only old. Similarly, a fashion that was just out-of-date in the city and was referred to by the citizens as an old fashion was still 'modern' with the people of Weatherbury, it having been only recently introduced in that far-off corner. In the same way, the fashions and customs prevailing in the city in modern times were for Weatherbury still in the womb of the future. In other words, Weatherbury is centuries behind the city in its ideas and ideals.

**Word Notes**

*Nooks*—corners ; secluded spots.

(124) *A flush which was .............in the world*
(P. 168, Ll. 23-26)

**Ans.** Bathsheba drew the attention of Oak to the pink colour of the skin of an ewe about the neck and shoulders when it was just shorn, and humorously observed that the ewe blushed at the insult as if it had been a human being. The manner of her expressing shame was so delicate that it might be envied by the most fashionable woman of the world, not to speak of ladies of mere fine taste. As a matter of fact, the ewe expressed a feeling of sensation at being shorn and the author fancifully compares this animal sensation to an expression of the sense of shame by rational ladies.

(125) *Like Guildenstern, Oak... ... not over happy*
(P. 168, Ll. 31—32).

**Ans.** Gabriel was glad at heart to be in the company of

Bathsheba ; her nearness to him physically made Gabriel contented. He did not wish to increase the happiness he felt by describing it to her in words ; and he resembled in this respect Guildenstern, the companion of Hamlet, who said —"Happy, that we are not over happy ; on Fortune's cap we are not the very button".

(126) *There is a loquacity...........was Gabriel's*
(P. 168, L. 36—P. 169, L2).

**Ans**. In stating that Bathsheba was talking while Gabriel did shearing work, the author observes that all the talk of Bathsheba was mere idle chatter ; she was talking, and talking, and all her talk was meaningless ; she talked only for the sake of talking. Gabriel, on the other hand, was engaged in shearing the sheep and listened on in silence to what Bathsheba said. But his silence was eloquent,—it revealed the full depths of his soul.

(127) *But woman at the .. .. .. ........influeuce is great*
(P. 170. Ll. 19—23).

**Ans.** When Boldwood saw Bathsheba at the great barn where the sheep-shearing was being done, he spoke to her in low tones, and instinct led Bathsheba to speak similarly, although she did not wish that people should think that she was intimate with the farmer. Commenting on the incident, the author observes that at Bathsheba's age the mind of a woman is easily acted upon by outside influence and she uses the very same words in her daily life as she finds other people of a higher personality using ; nay more, if she happens to come in contact with individuals of very high personality, she imitates even the inflection of their speech and their disposition and caprice. This influence of higher personality finds an analogy in the world of matter where the smaller and lighter objects are attracted towards larger and heavier bodies by the force of gravity.

(128) *Boldwood's deep attachment...........a fatal disease*
(P. 172, Ll. 1—7).

**Ans.** In this passage the author remarks the Boldwood's

falling in love was sudden and unexpected in the eyes of the public. Boldwood having remained unmarried till he was rather advanced in age, he was regarded by all as confirmed old bachelor. When it came to the notice of the public that he had fallen a prey to love, they were surprised, and their surprise was as great as that caused by the death of St. John Long through consumption when he was engaged in demonstrating that consumption was curable.

(129) *Her emblazoned fault.............no attribute at all*
(P. 172, L1, 22—28).
**(V. V. Important)**

**Ans.** Bathsheba being a woman of resolute character was criticised by her workmen, particularly by Henery Fray. According to her critics she was a fault-finding mistress. As a matter of fact, Bathsheda disapproved slackness and other faults in her workmen, and she expressed her disapproval in a conspicuous manner. At the same time she appreciated merits and good work ; but she did not think it worth while to express her approbation emphatically. Taking up a metaphor from the world of science, Hardy says—It is on account of the sun's rays that bodies become visible to our eyes ; but the sun's rays are white, being composed of seven different colours ; some of the component coloured rays are absorbed by the bodies while the other rays (of other colours) are rejected ; and the bodies, as they appear to our eyes, acquire the distinctive colour of the rejected or reflected rays. In the exactly similar manner, concludes the author, in criticising a person, people are apt to overlook his or her benevolence (the absorbed rays) while great stress is laid upon the cases in which disapproval had to be expressed or rebuke administered (the rejected rays)

### Word notes.

*Her emblazoned fault*—the blemish that was conspicuous in her nature. *Pronounced*—emphatic. *Objections*—disapprovals. *Overt*— unconcealed. *Specialized* — made specifically distinct ; differentiated.

(130) *Bob Coggan was sent............dogs of his day.*
(P. 179, Ll. 1—7)

**Ans**. Bob Coggan having burst out laughing at the foolish and funny song of Joseph Poorgrass after the shearing-supper at Bathsheba's farm, the singer got angry and stopped singing. Senior Coggan boxed Bob's ears and sent him home. Jacob Smallbury then began to sing of his own accord for the delight of the party. His song was very long, and its range was wide The author likens his song to the song sung by Silenus, the humorous companion of Bacchus, for the delight of Chromis and Mnasylus and other Satyrs as described by Virgil in his Eclogue,

(131) *In addition to the..........tones into relief.*
(P. 180, Ll. 24—29)

**Ans.** The workman of Bathsheba's farm having sung some songs after the shearing-supper was over, they requested Bathsheba to sing her favourite song. Bathsheba sang it to sweet accompaniment of Gabriel's flute : and Boldwood sang with her in his habitual deep tone. Boldwood's bass, however, did not appear like a duet of the song ; on the contrary, it was so low-toned that it served to make Bathsheba's tone sound more distinct and audible,—just as a picture looks more beautiful if the backgrouud is dark and mellow.

(132) *His body mowed............. she was idolized.*
(P. 182, Ll. 17—23)

**Ans.** When Boldwood knelt before Bathsheba (with her hand in both of his own and paying court to her) his frame shook with excessive joy—with "too happy happiness", as Keats elegantly expresses it in his *Ode to the Nightingale.* Bathsheba was highly pleased at heart to find that Boldwood had at last fallen a prey to her charms. *As, however, she knew Boldwood to be a man constitutionally of a high estate; her sense of pride in being worshipped by him was greatly marred by seeing him shorn of his proper stateliness under the influence of love. The incompatibiiity of Boldwood's present attitude with his habitual (proud and dignified) learning introduced an element of pain in the joy of Bathsheba.*

(133) *The facility with which - ......is marvellous.*
(P. 183, L1. 14–17) **(V. V. Imp)**

**Ans.** Bathsheba had known Boldwood as a grave old bachelor who did not care to cast a look at women : she had therefore, an awful regard for him. But her frivolous valentine wrought wonderful change in Boldwood who lowered himself so far as to pay court to her on bended knees. (**N.B**. This is as if proud Vishwamitra humbled by Menajea). So, Bathsheba felt joy at her conquest of Boldwood, and contemplated within herself if she would recompense his love for her by agreeing to marry him. Commenting on Bathsheba's mental attitude of the moment, Hardy closes the chapter by making a general observation full of cynical wisdom with regard to the female sex. *It is astonishing, says, Hardy, to find that even the most faint-hearted women easily persuade themselves to have a taste of the fearful, provided that they have experienced a sense of joy in their hearts for some sort of success with regard to the object of fear.*

**Word Notes**

*Facility*—readiness, *Timid*—faint-hearted. *Relish*—liking. *Amalgamated*—mixed. *Triumph*—jcy at success.

(134) *Women are never............snub his constancy.*
(P. 184, L1. 11-13).

**Ans**. Bathsheba used to look round the homestead every night before retiring. Gabriel preceded her almost everyday unasked, and looked to see if all was right. Bathsheba, however, was not aware of this ; and even when she accidentally came to know that Gabriel was putting upon himself this additional task, she did not think it worth while to express her thanks. Hardy says that it is not Bathsheba alone that did not recognise in a befitting manner the tender devotion of Gabriel who loved her dearly. It is the rule with the female sex that they constantly complain when the lover is inconstant ; on the other hand, they are found to put him down with marked want of cordiality when he shows signs of firm love.

(135) *By reason of the... ...her and there.*
(P. 185, Ll. 24-32).

**Ans.** Hardy here describes the path on the fir plantation where Bathsheba met Sergeant Troy for the first time. The leaves of the fir trees were crowded together at the top and overlapped each other. This made the place look unlighted at noon when the sun shone bright outside and not a fleck of cloud was visible in the sky. When it was evening outside, there was only faint light here; at the time if duck, the place became full darkness and at midnight thick of midnight darkness prevailed there———like the darkness that shrouded Egypt when Moses brought down the ninth plague on the Egyptians. Thus the place presented the sight of a large and low hall formed by nature; the dense foliage overhead was the under-side of the roof of the hall; the straight trunks of the fir trees being the pillars on which the roof rested; and the dead springs and the fruits of fir trees tainted with mildew lay there in such abundance, with occasional patches of grass blades, that they seemed to answer the purpose of a soft carpet of dull greyish-brown colour.

(136) *Gloom, the genius loci ........a fairy transformation.*
(P. 186, L. 37-P. 187, L. 5).

**Ans.** When Sergeant Troy took hold of Bathsheba's dark lantern and opened its door, the place was flooded with light. It was no longer a spot on which the deity or spirit of darkness presided. The darkness was dispelled in an instant,—not so much on account of the lantern itself, as of the reflection of the lantern-light by the brilliant brass and scarlet uniforn of the Sergeant. Bathsheba expected that the man with whom she had got hitched must be some ill-looking person in dismal clothes; but she was agreeably surprised to find that he was a soldier clad in brass and scarlet and presented contrast to the dark place. The striking difference between expectation and reality affected her mind in the same way as the alteration of an ugly figure to a beautiful one by the magic wand of a fairy would have.

(137) *When they want ..............seen better days* (P. 191, Ll. 2—10)

**Ans.** In this passage the author first enumerates the occasions when a girl of the type of Bathsheba does not resent a certain amount of freedom on the part of a stranger of the opposite sex. She will rarely resent, says Hardy, when praises are heaped upon her ; she will sometimes allow such freedom when she feels the necessity of somebody to rule over her ; and she will scarcely consider it an affront if absurdities and trifles are spoken to her. The author then goes on to add that when Bathsheba met Sergeant Troy she was not offended at the gallantry of the Sergeant because she wanted to be praised, and dimly felt the want of a master.' Then again, Sergeant Troy who used flattering language in praise of her beauty, had already impressed her whether by accident or by magic, as an unknown person who had fine figures and who had obviously been in affluent circumstances.

(138) *He was man.................... only in the present* (P. 192, Ll. 3—6).

**Ans.** This is how Hardy describes the peculiar temperament of Sergeant Troy who may be described as a man of thin morals. Troy did not bother himself with the past, of which he carried no happy reminiscences ; neither would he think of past lapses for the sake of rectifying his mistakes The past was to him dead and gone. In the same way, he did not take the trouble of building high hopes on the future which was still in the dark womb of time. He was concerned only with the existing time, and his thoughts pleasures and anxieties were confined to the present moment. Thus the present alone could make him feel happy or depressed ; the past or the future did not affect his feelings.

**Ans.** Describing the peculiar frame of Sergeant Troy's mind the author remarks that he never dwelt seriously on the past or the future. Occasionally he might recollect a past incident of his life, or have glimpse of his future life, but these events were of so slight duration that they might

be fitly compared to the momentary flash of the eye on a flitting object, and they disappeared in a trice. Pondering over a man's own past makes him sad at the thought of lost opportunities, etc, while thoughts spect on the future make him cautious and calculating. Troy was incapable of thinking of the past or the future ; he therefore never felt remorse for his conduct or cautiously chalked out the plan of future actions.

(139) *For it may be..... between pleasure and pain.*
(P, 192, Ll. 16-22)

**Ans.** After stating that Troy did not bother about the past and future, Hardy says that this freedom from care made him perhaps a fortunate man, and he gives here the reason for this supposition. It may be held with some of reason that recollection of the past events of a person's life being apt to make him sad, it is more an infliction than a gift ; and anticipation of good heartens up a man only when it is a complete faith, but such kind of anticiption is not absolutely sure of its object it makes a person hopeful or something even less than that, *viz* patient, or determined or curious ; but the result of all these states is to make the man hover between pleasure and pain,———now hopeful, now despondent.

(140) *But, being fully............greater than theirs.*
(P. 193, L1, 10-13).

**Ans.** Sergeant Troy did not care to weave golden dreams of the future ; hence he never experienced disappointment, although his higher tastes were narrowed on that account. Troy himself, however, was not conscious of this aesthetic loss ; and as he enjoyed freedom from care and disappointment, which fall to the unhappy lot of sedate and deep-thinking people, it looked as if his mental power of tasting the pleasure of life was superior to that of the latter : as a matter of fact, however, his aesthtic loss affected his power of enjoyment prejudicially.

(141) *He was moderately.........to the future.*
(P. 193, L1, 14-19)

**Ans**. In giving an estimate of the moral depravity of Sergeant Troy, Hardy says that in his dealings with men Troy often spoke the truth, but he told nothing but lies to women, rivalling in his lying capacity the inhabitants of Crete whom St. Paul describes as "always liars". This Degenerate principle of moral proved to be the best means of making him popular on his very first entrance into gay society ; and, as he wasted no thoughts on the future, it was to him of little moment if this popularity was likely to be of short duration.

(142) *This treatment had.........of his hearers.*
(P. 193, L1, 23-27).

**Ans.** This short sentence reveals a prominent trait of notoriety of Troy, who, encouraged by the public attitude of indulgence to vices which were not of the gross order, used to retain in his memory immortal stories of sexual irregularities and tell them to others who were thus morally spoilt. As for himself, these stories completed his ruin as a moral rake.

(143) *He had a quick.........unheeding the comprehension.*
(P. 194, Ll. 8-14).

**Ans.** In describing the moral character of Sergeant Troy the author says that he was endowed with acute understanding as well as great strength of character. But he lacked the necessary force of will to unite these two commendable attributes. The absence of a controlling agency led him to spend up his power of abstract thought in occupying itself with insignificiant details ; and as his mental energy did not act in unison with his intelligence, it led him into wrong channels. And the ultimate result of all this was that Troy became a moral rake.

(144) *I suppose there is a.........son of a sinner.*
(P. 198, L1, 16-22).

**Ans**. Sergeant Troy complaints that he may have been rude in praising the beauty of Bathsheba, but that does not justify her in being so unkind as to ask him to leave her company. In reality, he has not been guilty of a

graver offence than expressing his conviction regarding her beauty in the plainest language dissimulation and without any forethought, but for that he does not deserve to be treated as a sinner or ordered out of her presence on that account.

(145) *I won't speak of ..................me an idolator'* (P. 199, Ll. 18—21).

**Ans.** Miss Everdene having taunted Troy by remarking that he should differentiate not only between physical beauty and ugliness of women but also between their virtues and vices, the latter confesses he has no moral or religious scruples——neither does he expect such scruples, in others ; and it is the enchanting beauty of handsome women like Bathsheba that leads him to worship them as his idols, and thus prevents him from being a true follower of Christianity, which forbids idol-worship.

(146) *Am I any worse..............breaking the ninth* ? (P. 200, Ll. 6—8).

**Ans.** When Bathsheba says that Troy's estimate in describing her as a fascinating woman is not correct, Troy retorts by saying that he himself may have been guilty of violating the Third Commandment by idolizing her ; but Miss Everdene, who knows that she is a beautiful woman, has also violated another commandment, *viz.* the ninth, by saying that Troy is not correct in his estimate, and thus bearing false witness.

(147) *The careless Sergeant..........of a career* (P. 200, Ll. 27—30).

**Ans.** When Troy persisted in asserting that Miss Everdene's fascinating beauty must have been noticed by everybody, Bathsheba shyly acknowledged that Liddy also said so. Troy was glad to find that these crafty and winning ways, hidden under the mark of simplicity, had produced the desired result. He, therefore, smiled inwardly at the thought that he had now caught Bathsheba in his snare. Here his smile is compared by the author to that of

Moloch when a fresh sacrifice was offered to his shrine in the valley of Tophet, south of Jerusalem.

(148) *I may as well ...... world* (P. 201, Ll. 4—11).

**Ans.** In this light remark in his peculiarly humorous way Troy expands his meaning how Bathsheba is an injury to the human race. He does not care in what light she looks on him for frankly telling her his opinion. She is doing more harm to the world than good by not having her beautiful self wedded. Her beauty and charms, fascinate kills hearts.

(149) *I may as well....... lamb*—I do not care in which light I am looked on.

(150) *The handsome sergeant's.........his gay young queen* (P. 201, Ll. 33—35).

**Ans.** While delivering a long discourse on the undesirability of Bathsheba's being unwedded. Troy maintained a stern puritanic appearance like that of John knox, the Calvinist preacher, who maintained the same severity of appearance while he was addressing a monitory lecture to his own queen, Mary Queen of Scotland. Here the point of similarity is only between she sternness of the lover and the preacher.

**Word notes.**

*John Knox*—(1505—1571 (a Scottish divine.)

(151) *That watch has........................Now it is yours* (P. 205, Ll. 13—16).

**Ans.** In offering his watch to Miss Everdene as a gift Sergeant Troy says that the watch was presented to him. through his mother's hus-band, by the last Earl of Severn. And as the watch had been in the Severn family who took part in imperial ceremonies, it was consulted for the purpose of attending ceremonial occasions, royal feasts and travels and oppointments as well as for ascertaining the time when the lords were to go to bed. He concludes by saying that this histo-ric watch would hence forward be Miss Everdene's own property.

(152) *A process... ......was abservable* (P. 208, Ll 18—20

**Ans.** The bees swarmed out of the old hive on the lower bough and flew upwards in clusters till they alighted on the bough of a tall tree where they formed a solid black spot. Hardy compares the scattered groups of bees collecting together to a nebulous centre, and their denser grouping on the bough to the formation of a universe. According to Laplace, nebulae or cloud-like substances formed the first stage of the stars and planets.

(153) *An unconscious look ...... ...... .. ...... the proposal* (P. 211. Ll. 22—26).

**Ans.** Bathsheba having said that she had never seen sword play, Troy offered to give her a display if she would meet him at a lonely place alone. She agreed, but wished to take Liddy with her. But perceiving that Troy did not like the idea, she promised to go all alone. Her eyes expressed all alone that she did not consider Liddy's presence necessary, —even when she proposed to take Liddy with her. The coldness that Troy showed at the mention of Liddy's name does not therefore appear to have been responsible for Bathsheba" giving up the idea of taking Liddy with her. The author suggests that Bathsheba felt an attraction for Troy.

(154) *She saw a dim the other side* (P. 212, Ll, 16-18)

**Ans.** As Bathsheba was retracing her steps ovcr the hill having half made up her mind not to meet Troy in the hollow amid the ferns, she perceived Troy's scarlet coat far away at the summit of the pit; Troy immediately descended into the pit, and could not be seen any longer. This led Bathsheba to think of Troy's disappointment at her non-appearance. So she made up her mind to keep her promise and resumed her original direction.

(119) *In short, she......close at hand* (P. 215, Ll. 19—21).

**Ans.** When Sergeant Troy was giving a display of sword-exercise, his sword was waved so quickly in all directions that the beams of the setting sun were reflected on all sides

of Bathsheba. The reflecting blade was made to perform splendid evolutions and emitted sharp whistling sound. Bathsheba felt as if she was envoloped in an atmosphere full of shooting stars and meteors which produced the hissing noise by their speedy motion.

(156) *It had brought ...... of tears* (P. 218, Ll. 4—6).

**Ans.** After the impressive display of sword-exercise Troy asked leave of Bathsheba and approached her. In the twinkling of an eye he impressed a gentle kiss on Bathsheba's mouth, and went away. Bathsheba was over-whelmed by tumultous feelings, and streams of tears flowed down her cheeks. Troy's kiss, says Hardy, had the same effect on Bathsheba as the Divine vision had on Moss: Just as Moss caused a great stream of water to gush out by smiting the rock in Horeb, so Troy caused streams of tears to flow out of Bathsheba's eyes by imprining a kiss on her mouth.

(157) *Introduced as lymph... . . . . . . whole constitution.* (P. 219, Ll. 4—6)

**Ans.** In this passage the author describes how Bathsheba who was not intrinsically a foolish woman, was infatuated with love for Sergeant Troy. Her heart was filled with love, which is poetically represented as being pierced with Cupid's arrow. The point of the arrow was painted over with foolish infatuation. Just as an arrowhead touched with poison pierces a body and spreads over the poison throughout the whole frame, so the foolish infatuation entering Bathsheba's heart through the point of Cupid's arrow, poisoned her mental atmosphere and made it foolish throughout.

(158) *She could show . . . . . . . . . her own rede.* (P. 220, Ll. 16—17) **(V. V. V. Imp.)**

**Ans.** In this passage Hardy comments on the defects in the character of Bathsheba. She could give good advice to others but did not herself act accordingly, and had no control over her own feeling. She could tell others how the way to heaven was a stiff one, and that to reach heaven one must be prepared to overcome difficulties; but she was not herself mindful of her counsel. In this, says the author,

Bathsheba reminds one of the good advice proffered by Laertes (in Shakespeare's drama of the same name) to his sister Ophelia regarding self-control, etc., and Ophelia's reply thereto : Ophelia said that the advice was all right, but Laertes himself did not follow the same advice.

These are the lines referred to : (Hamlet, 1. (iii) 46—51)

**Word Notes**

*Reck'd*—cared for. *Rede*—advice.

(159) *And Troy's deformities . . . . . in a mine.*
(P. 220, L1. 18—22)

**Ans.** In this passage Hardy compares the character of Sergeant Troy with that of Gabriel Oak. Both had certain merits and certain blemishes. The defects of Troy's character lay so hidden that it was impossible for a woman to suspect their existence ; his charms and accomplishments were, however, very lavishly displayed, and these easily caught the eye. The character of Oak was just the reverse of Troy's : his defects and weaknesses were never concealed, and even a casual acquaintance was able to notice them. The excellent traits of his nature, however, were completely hidden from view like precious metals existing deep down in a mine, and their existence was known only to those who came into very close contact with him and studied him carefully.

(160) *It was a result . . . . . . . . physical pains.*
(P. 220, L1. 34—36) **(V. V. V. Imp.)**

**Ans.** In stating that Oak's great sorrow for not being loved by Bathsheba was nearly eclipsed by the sorrow he felt at seeing that she was going to be entangled in the snares of Sergeant Troy, Hardy recollects the well-known principle enunciated by the Greek physician, Hippocrates. Just as one poison kills another or one physical pain is lost sight of on account of another greater intensity, according to Hippocrates, so also, in case of Gabriel Oak, the pain of disappointment in the matter of his own love was rendered of little account by the intenser sorrow caused by seeing his mistress in the mesh of coming troubles. The misfortune

that was sure to overtake Bathsheba in case she married Troy gave Oak more pain in prospect that his personal disappointment in love.

### Word Notes

*Paralleled*—corresponded wlth ; resembled. *Oft-quoted observation*—hackneyed remark. *Hippocrates*— "(460—357 B.C.) the great Greek physician, the Father of Medicine, whose writing influenced his successors. He held that the body was composed of four primary elements which produced the four cardinal humours. Many of his precepts were also rendered by Shakespeare, as in the reference here : (Romeo and Juliet, 1. (ii) 46—47)

(161) *No Christmas robin . . . . . . Bathsheba now.*
(P. 224, Ll. 1—2)

**Ans.** When Gabriel tells Bathsheba that Sergeant Troy is not, in his estimation, a conscientious and upright man and that she should avoid his company without being uncivil and unmannerly, she is greatly agitated in her attempt to keep down her temper. Hardy compares Bathsheba's condition to that of a robin that has strayed into a room attracted by the lights there on a Christmas eve. Just as the robin in its fruitless attempts to get out of the rooms flutters its wings against the window-glass and is filled with fear, so Bathsheba was full of nervous anger at Oak's unproferred advice.

(162) *Bathsheba had too............unminded things.*
(P. 229, Ll. 19—22)

**Ans.** When Bathsheba was going to the kitchen to ask one of her maids to post the letter she had written to Boldwood, she overheard a conversation among the women regarding herself and Troy and their probable marriage. Hardy says that Bathsheba was a sensible woman and should have, therefore, ignored the idle talk of servants about the mistress of the farm. But, being a woman, she was naturally talkative like the rest of her sex ; and this instinct stood n the way of her not taking any notice of the gossip that would have been dropped and forgotten in the course of time.

### Word Notes

*Servitos*—Servants. *Redundance of speech*—talkativeness. *Unminded*—unnoticed.

(163) *Freshness was exhaled ........season allowed*
(*P. 234, L. 19, P. 235, L. 3*).

**Ans**. The author gives here a picturesque description of the evening when Bathsheba set out on her journey to Yalbury. A timely thunder-shower having just closed, the atmosphere was very fresh and the surface of the land was drenched. Even the very banks and hollows seemed to be pervaded by a spirit of joy, and the very earth seemed to be pulsating with new life. Even the lower animals like birds felt the freshness of the atmosphere and expressed their mirth in songs. Among the clouds the mid-summer sun was going down in the north-west corner of the sky, the gloomy appearance of which was brightened by way of contrast by the glistening rays of the setting sun which threw occasional floods of light on the dark clouds.

### Word Notes

*Exhaled*—breathed out. *Essence*—perfume. *Contours*—out-lines, *Maiden*—unpolluted and fresh. *Lairs*—lying-places.

(164) *But argument...........a surprise.*
(*P. 235, LI. 22-24*).

**Ans**. In this passage is described the state of Boldwood's feelings when he became aware that he had made a mistake about Bathsheba. He had regarded Bathsheba as a firm, positive, thoughtful and consistent girl who would accept him as her lover for the sake of being uniform in her thought and action, though there was nothing about him to please her fancy. But Boldwood discovered his mistake now. Bathsheba was not the girl that he had taken her to be. This falsification of the conviction might be compared to the false and distorted image produced by a broken looking glass. It produced a depressing effect on his mind: it pained him as it surprised him.

### Word Notes

*Scourage*—whip made of leather thongs ; (here) punishment.

(165) *Those who have.........path way of sound.*
(*P. 235, L.-33 P. 236, L.I*).

**Ans**. When Boldwood first met Bathsheba on Yalbury hill after her letter of refusal, he did not at once respond to her greeting. Under the cover of a general observation the author here dwells upon the eloquence of the silence of Boldwood. This silence on his part conveyed a more effective rebuke than any number of words could do. The speciality of the more effective way of eloquence through silence is that it avoids verbal expression altogether. Over and above, there is an instense element of pain owing to suppression.

### Word Notes

*Grandeur*—uniqueness ; speciality. *Remoter moods*—more indirect way (than the verbal one).

(166) *It was only whispered ..... for punctilios.*
(*P.236. L1. 34-37*).

**Ans.** Boldwood having told Bathsheba (at their first meeting after her letter of refusal) that he was reduced so low as to task a woman to take pity on him, Bathsheba mildly answered that she did not feel it an honour to be spoken to in that tone. The sight of the strong man laid low by the vehemence of the passion of love moved her to such a degree that Bathsheba's female instinct prompted her to observe form and ceremony in the matter and manner of her rejoinder as correctly and nicely as the occasion required ; she therefore uttered the words in a very low voice.

### Word Notes

*Distressing*—causing extreme pain. *Vane*—weathercock. *Vane of passion*—under the sway of passion of love—in the same way as a weathercock moves in the direction that the wind blows. *Enervated*—weakened. *Punctilios*—petty formalities.

(167) *I took for earnest............wrong places.*
(*P. 237, LI. 25—28*)

**Ans.** In the course of his conversation with Bathsheba after her letter of refusal, Boldwood deplored the difference of standpoints between himself and her. The sending of the valentine was regarded as a jest by Bathsheba, while Boldwood looked upon it as a serious reality. *On the other hand, Bathsheba regarded her rejection of his suit as a grim fact, while Boldwood wanted it to be treated as a mere jest. So there was a striking contrast between the view-points of the pair ; and herein lay the misfortune of Boldwood.*

**Word Notes**

Moods—state of feeling.

(168) *The least spark would............of revenge,*
(*P. 243, L1. 12—17*).

**Ans.** When Boldwood had gone away after having held out a threat to horse-whip Troy if he chanced to meet the Sergeant, Bathsheba stood on Yalbury hill wrapt in thought. The threatened harm to Troy filled her heart with fear. It was evident from Boldwood's behaviour of the evening that passions of jealousy and rage would immediately get the upper hand if he were provoked in the least. Troy might, with his usual lightness of disposition, taunt and scoff at Boldwood, and this would perhaps flare up the latter's anger and lead him to wreak his vengeance on her lover.

**Word Notes**

*Spark*—fiery particle thrown off burning substance. (Here) least cause. *Blitheness*—gaiety. *Aggressive*—offensive.

(169) *Above the dark margin............at all.*
(*P. 243, L1, 26—34*).

**Ans.** This passage gives a vivid pen-picture of the scenery round Yalbury hill when Bathsheba sat there on a heap of stones after the departure of Boldwood with his threatening words against Troy. As the evening approached

there appeared over her head in the western horizon a veritable ethereal ocean with shore lines and promontories of coppery clouds. The whole sky was like a vast infinite ocean Then there appeared purple coloured glasses over the whole prospect. Right against this, there appeared in the east the spectacle of a world of stars in ceaseless motions—a world full of bright shapes of stars clearly indicating in their motion want of decision and anxiety, as it were. To her perplexed mind they seemed to be eloquent in their silence, expressing a distinct pain on account of their inability to realize some ideals. This was a vague mystical motion. She could not thoroughly grasp the meaning of the moving stars.

### Word Notes

*Foreshores*—parts of shore between water and land. *Promontories*—points of high land jutting out into the sea. *Coppery*—of the colour of copper. *Bounding*—being the boundary of. *Pellucid*—clear. *Amaranthine*—of the colour of amaranth ; purple. *Glosses*—superficial lustres. *Unresting*—restless. *Indecisive*—unsettled ; inconclusive. *Palpitaling*—twinkling. *Throes*—pain due to birth ; (here) pain due to non-realization of an ideal.

(170) *It was a picture............ considerably mare* (*P. 252 Ll. 10-20*).

**Ans**. After Boldwood had left Bathsheba with his threats to Troy, Bathsheba sat by the roadside meditating on the remedies for the present desperate state of affairs. Once she thought of giving up Troy altogether. But this thought caused her pain. Like other girls she thought she might be happy if Troy had been Boldwood-for, in that case she would have been doing her duty to marrying the man whom she had first tempted and would have at the same time that man's love. In thinking of Troy whom she had by this time known well enough, some miserable misgivings could not help crossing her mind : she apprehended that Troy might soon forget her and fall in love with some other woman ; but even these sad thoughts, instead of lessening her love for Troy, increased it all the more.

**Word Notes.**

*Gratuitious tortures*—unwarranted pains. *Estimate his tendencies*—form an idea of his inclinations.

(171) *A good time............first magnitude*

(*P. 225, L1. 18-23*)

**Ans.** When Matthew Moon remarked that Cain Ball had gone on a holiday, having been incapacitated for work by a boil under the finger-nail, Joseph Poorgrass heartily agreed that a holiday was a really enjoyable time for a person. As Poorgrass was always inclined, like certain other workmen, to take rest from his work on hot days on the least conceivable occasion, the appearance of Cain on a week-day attired in his best clothes afforded him a very strong ground of withdrawing from his work of cutting the coat.

**Word-Notes.**

*Straightening his back*—rising erect from his work of cutting the coat in a bending posture. *Perternaturally*—extraordinarily. *Advent*—coming. *Sunday-clothes*—best garment.

(172) *Yet there is a..............named therein*

(*P. 258, L1 17-19*).

**Ans** Jan Coggan having said that blushing was a very noble quality in Joseph Poorgrass, the latter murmured diffidently that he did not wish to parade about his blush of his virtues. With affected disparagement of himself he accounted for his blush by observing that God had endowed him with this in order that he might hide the many gifts He had blessed him with. He concluded by saying that the Sermon on the Mount contained a list of those persons who were blessed by God, and it was very likely that some meek men might have been mentioned in the list. He meant to say that meek as he was, his own name might be among the names of the blessed.

**Word Notes**

*Sermon on the Mount*—See Matthew, v. It is the famous

Sermon of Jesus Christ. *Calendar*—list. At the head-in beginning. *Certain Meek... ...... therein*—See Matthew v. 5 : "Blessed are the *Meek* : for they shall inherit the earth.'. Poor-grass suggests that he being a meek man his name may occur in the list of the blessed.

(173) *'Tis a horrible testament ..........him to power* (*P. 262, L1. 9-12*).

**Ans.** When Gabriel Oak asked Cain Ball to say on oath that the woman he had seen at Bath was Miss Everdene, their mistress Joseph Poorgrass, with his habitual display of Biblical, knowledge, impressed on the rustic boy the lamentable consequence of taking a false oath. Referring to the stone mentioned in So. Matthew and misapplying it to his present purpose, Poorgrass said that an oath had to be sealed with a blood stone, and this stone would grind to dust anybody who dared to take a false oath. Evidently Poorgrass mixed up the usual saying, "seal with one's blood" with the two passages in Matthew—"The stone with the builders rejected. the same is become the head of the corner," and "And whosoever shall fall on this stone shall be broken but on whomsoever it shall fall, it will grind him to powder".

**Word Notes.**

*Testament*—solemn declaration. *Bloodstone*—"kinds of precious stone spotted or streaked witk red, especially Heliotrope" (C.O.D). *The prophet Matthew, etc.*—See Matthew, xxi. 42-44.

(174) *You be asked to..............cursed as he came* (*P. 262, L1 21-23*).

**Ans.** When Gabriel asked Cain to swear that the woman he had seen in Bath was Miss Everdene, their mistress, Joseph Poorgrass reminded him that he would be ground to powder if he took a false oath. At this Cain replied that what he said was true, but he did not like to say that it was damn true,—that he would be damned it was not true. Poorgrass was scandalised at the use of the word

'damn'. He could not help remaking that Cain was asked to swear in a religious fashion remembering the consequences of telling a lie on oath ; and that he should not have used the wicked word "damn" and cursed like Shimei who cursed and insulted David. The author here makes Poorgrass only parade his Biblical learnings ; the reference to Shimei has no bearing on the present case.

### Word Notes

*Be*—are. *In a holy manner*—in a religious fashion, *i.e.* bearing in mind the dire consequences of taking a false oath. *Wicked*—sinful ; iniquitous. *Shimei*—"was of Saul's family who thought it safe to curse and insult David when Absalom's rebellion was gaining ground. David put down the revolt and on Shimei's begging for the king's for giveness, readily granted it to him. See II. Samuel, xvi 5-14 and xix 18-23" (Aldred).

(175) *We discern a great.............substracted capacity.*
(P. 268, L. 36—P, 269, L 4)

**Ans.** In describing how Boldwood offered to settle a sum of money on Fanny Robin if Sergeant Troy agreed to marry her, so that Bathsheba might be free to marry Boldwood himself, Hardy makes here a critical comment on the temperament of a lover. The intoxication of the passion of love makes a man both strong and weak. It makes him emotionally strong with a strength which he did not possess when he was free from passion. Thus it draws out many qualities which were not in evidence before. On the other hand, it makes the lover's vision narrow beyond all conception. The intensity of love weakens a man's power of seeing things in their proper perspective by making him prejudiced in favour of the beloved. Thus it makes away with his power of doing things, although it contributes to his emotional strength. To Boldwood's case these remarks applied literally.

### Word Notes

*Breadth of vision*—liberality of views. *Vainly*—fruitlessly *Bias*—prejudice. *Subtracted*—lessened.

(176) *This may be called Forte meeting Feeble.*
(P. 274, L. 34)

**Ans.** When Boldwood was stunned to see the announcement of Bathseba's marriage with Troy in an old newspaper handed to him bv Troy through the slit between the door and door-post, Troy laughed at him by remarking that Boldwood's last ray of hope of obtaining Bathsheba's hands in marriage was gone for ever. In derision, Trov called into requisition a fencing metaphor, and said that Boldwood's discomfiture might be likened to the case of the Forte (or, sword-blade from middle to middle) meeting the foible (or, sword-blade from middle to point) and thus the sword being broken into two.

**Word Notes**

*Fort*—forte, feminine of French fort, is a fencing term meaning "sword-blade from hilt to middle" (C.O.D.) *Fee'le*—the same as foible, is a fencing term meaning "sword-blade from middle to point" (C.O.D.)

(177) *Throughout the whole............by Acheron.*
(P. 275, L1, 25—28)

**Ans** In this passage Hardy describes the state of Boldwood's mind when he read the marriage announcement of Eathsheba in the newspaper handed to him by Troy accompanied by the derisive rebuke. Disappointment, humiliation and feelings of revenge oppressed his breast, and he wandered about the hills and downs the whole night like a disconsolate ghost (as described by Homer in the Odyssey) flitting about mournfully over the fields of Hades by the side of the river Acheron.

**Word Notes**

*Shade*—"soul after death" (C.O.D.) *Acheron*—"a river barring the approach to Hades, a gloomy, sunless abode, where, according to Homer, the souls of the dead flit about like bats. The region of the asphodel fields was reserved for those who deserved neither bliss nor extreme punishment" (Aldred).

(178) *To one who knew ......... deeper than a cry.*
(P. 280, L1, 13—20)

**Ans.** When Oak and Coggan saw Boldwood riding past them, seated erect on his horse and fixing his gaze before him, they realised that he was suffering from deep mental agony. As they were well acquainted with Boldwood and the history of his relation with Bathsheba, they understood that his outward equanimity indicated a greater depth of inward torture than complete break-down. The terrific struggle that waged in his heart in his attempt to put up a calm exterior while he was suffering from intense anguish, was noticed by them with extreme sadness; and the calm and placid appearance of Boldwood was to Oak and Coggan an unmistakable sign of his inward agony.—just as a ghastly form of laughter is sometimes a better indication of pain and suffering than streams of tears.

**Word Notes**

*Story*—history. *Striking*—impressive. *Immobility*—state of being unmoved. *Collapse*—break down. *Clash*—opposite. *Discord*—disagreement. *Steadiness*—resoluteness *Agonised man*—man in extreme suffering.

(179) *'The Soldier's Joy'............their highest perfection*
(P. 283. L1. 14—20).

**Ans.** In this passage the author describes the beauty of the dance called 'The Soldier's Joy',—the dance that the performers were indulging in Bathsheba's hall on the occasion of the harvest supper and wedding feast. The melody accompanying the dance was very charming and stimulating to the audience. Its special charm lay in its being in harmony with the tambourine which is very efficient when the performer knows the proper way of exhibiting feelings and excitement accompaying the performance itself. The implication is that in the present case the performer knew the proper way of managing the tambourine, with the consequence that the dance of 'The Soldier's Joy was a complete success.

**Word Notes**

*Convulsion*—involuntary constractions of the voluntary

muscles of the body. *Spasms*—excessive muscular contractions. *St. Vitus's dances*—St. Vitus dance is a kind of disorder chiefly in children with convulsive involuntary movements. Here, it stands simply for various muscular contractions. *Fearful frenzies*—terrible excitements.

(180) *But man even to........ ........ — .. ...loved so dearly* (P. 287. Ll. 1-5).

**Ans**. Commenting on Gabriel's resolve, at the evident signs of a storm coming on with rain, to save Bathsheba's corn valued at £ 750, Hardy observes that there are generally two aspects of human nature, just as there are two writings on a palimpsest or a parchment twice written upon. As in the palimpsest the visible writing alone can be read without any knowledge of the writing beneath, so a man is aware of his conscious aspect only without any knowledge of the subconcious mind. Thus, while Gabriel reasoned to himself that he ought to save Bathsheba's corn because they were of great value, it is quite possible that his great love for Bathsheba herself was at the root of this resolve and led him to try his best to save her corn—but he was not aware of this hidden reason.

**Word Notes**

*Palimpsest*—"a parchment or other writing material, written upon twice, the original writing having been erased or rubbed out to make place for the second; a manuscript in which a later writing is written over an effaced earlier writing" (O. E. D.) *Golden legend—i.e.*, unselfish motto.

(181) *It was the farewell........... ...... ... to a death* (P. 290. Ll. 21-26).

**Ans**. When Gabriel had covered the wheat stacks, he found that the barley could not be protected but by systematic thatching. The moon disappeared from the sky at this time. Hardy says that the advent of the storm was signalised by the disappearnce of the moon, just in the same way as the departure of a country's ambassador from another indicates that war will ensue between two countries. The night had a

pale and sickly atmosphere about it. To crown all, it appeared as if sky had exhausted itself in sending the slow breeze that came on,—which, indead of refreshing, seemed to be suffocating.

### Word Notes

*Ambassador*—minister permanently representing sovereign or state at a foreign court. *Haggard*—wild-looking. *Utter expiration*—total breathing out.

(182) *Was his life so..................without such risk* (*Page 292, Ll. 13-17*).

**Ans.** In this passage the author describes the state of Oak's mind at the impending approach of storm as indicated by flashes of lightning. Oak sat in the dark night pondering whether he should go away or risk his life in saving the corn of Bathsheba. Conflicting thoughts disturbed his mind. At last the thought that there was no great prospect for him in life, and he ought to expose it to risk in the performance of so great a service as the protection of the corn stacks of Bathsneba. Nothing great could be achieved without risk, and here was a case that richly deserved the risking of his life. So he resolved to continue at his work of saving the corn.

### Word Notes.

*Prospects*—expectations. *Chary*—cautious.

(183) *The flash was almost............ anything else earthly* (*Page 294, L1. 13-26*).

**Ans.** In this passage the author gives a splendid description of the understorm on the night of the harvest home and wedding festival at Bathsheba's barn. Six peals of thunder had been already heard, followed in each case by flashes of lightning. The flash of lightning following close upon the heels of the sixth peal of thunder was magnificently beautiful. There was something poetical in its very terror, the significance of which could not be immediately grasped. The patches of clouds associated with the passage of lightning looked like dead bodies with

bright bones dancing in the sky a ghastly dance of death. To add to the variety of the gruesome spectacle there appeared green snakes of lightning. Then came a terrible shout from all parts of the sky ; it was a sound altogether unmatched by earthly noise,—and it was all—pervasive and loud beyond all description.

**Word Notes.**

*Novel*—strange. *Realized*—apprehended clearly. *Dance of death*—"medieval picture—subject of Death leading all ranks to grave" (C.O.D) ; here, a most terrible thing. *Striding*—walking with long steps. *Undulating*—wavy. *Thumbling*—rolling.

(184) *Gabriel was almost.............infuriated universe* (*Page 294, LI, 29-33*).

**Ans.** When Gabriel was actively engaged in thatching the cornstack of Bathsheba during the thunderstorm on the night of the harvest home festival, and Bathsheba herself was handing over to him the reed sheaves, a lightning fell upon the point of the rod which he had extemporized as a lightning conductor, and passed into the earth. Gabriel's eyes could not bear the flashing light, and he almost lost his sight. Bathsheba, whose arm he had already taken in his hand, was trembling through fright. Gabriel felt a thrilling sensation with Batsheba's trembling arm in his hand. It reminded him of his romantic passion for her ; but at the time when the whole universe was in commotion, thoughts of love or life or indeed of any earthly matter were too insignificant to attract his attention.

**Word Notes.**

*Thrilling*—affecting stroogly. *Trifling*—insignificant. *Juxtaposition with*—close proximity to. *Infuriated*—raging.

(185) *The whole procession.........conduct of Mercury.* (*P. 300, LI. 18—21*)

**Ans.** This is a humorous description of Troy and the workmen of Bathsheba's farm leaving the barn-house in the morning following the nocturnal revelry on the occasion of

harvest home. Troy advanced with his hands in his pockets, whistling : the workmen followed him conscience-stricken on account of their conduct and walked steadily. Hardy likens the awkwardly moving group under the leadership of Troy to Penelope's suitors guided by Mercury as represented in Flaxman's drawing preserved in the Diploma Gallery of the Royal Academy. The suitors of Penelope were slain by Ulysses, her husband, on his return home ; and after their death they proceeded with unsteady steps to Hades *or* hell under the guidance of Mercury, the messenger of God. Troy is here compared to Mercury ; and the staggering workmen to the suitors of Penelope

**Word Notes**

*Flaxman*—(1755—1826) an English sculptor. He revived classical Greek feeling and designed the figures and medallions for Wedgewood pottery. Though formerly considered one of the greatest sculptors, he is not considered so today. In 1792 he made drawings, which were engraved by Piroli and Blake, to illustrate Homer's Ilaid and Odyssey. The original drawing for Mercury leading the suitors of Penelope to Hades is to be seen in the Diploma Gallery of Royal Academy. The suitors ............. of Mercury—The suitors of Penelope were killed by her husband, Ulysses, when he came home after the Trojan War. Homer describes the ghosts of the suitors being led to Hades by Cyllenius or Mercury. Cf.

> *"Cyllenius now to Pluto's dreary reign*
> *Conveys the dead, a lamentable train !*
> *Trembling the spectres glide, and plaintive vent*
> *Thin, hollow screams, along the deep descent"*
> (*Pope's Translation of Homer's Odssey*).

(186) *I hand some faint.........than to live*
(*P. 302, LI. 29—34*).

**Ans.** When Oak and Boldwood met on the road in the morniug following the night of thunderstorm, the latter opened a bit of his heart to Oak In this passage Boldwood describes how his optimism was dashed to the ground. He

had some faith in the mercy of God; but he has lost that faith on account of his disappointment due to Bathsheba's marriage with Troy. In the agony of his grief Boldwood likens himself to the prophet Jonah. Just as Jonah was exceedingly glad when God prepared a gourd to give him shelter, so Boldwood was very much pleased when he had the prospect of marrying Bathsheba; again, just as in the case of Jonah, God prepared a worm the next morning which smote the gourd so that it withered, and Jonah unprotected from the rays of the sun, wished better to die than to live, so the prospect of Boldwood marrying Bathsheba having vanished for ever by the ominous appearance of Troy, he was smitten with grief, and longed to die.

**Word Notes**

*Faint*—slight. *Gourd—i.e.,* gourd plant. *He prepared a gourd etc.*—See Jonah iv. 6: "And the Lord God prepared a gourd, and made it to come over Jonah, that it might be a shadow over his head, to deliver him from his grief. So Jonah was exceeding glad of the gourd." A worm to smite *the gourd*—See Jonah iv. 7: "But God prepared a worm when the morning rose the next day, and it smote the gourd that it withered." *It is better.. ... . to live*—the very same words were spoken by Jonah. See Jonah iv.8.

(187) *This man was her....... form and training,*
(P. 304, Ll. 15—24).

**Ans** This is how Hardy describes Troy as he was walking on foot besides Bathsheba's gig up the incline between Casterbridge and Weatherbury. This man, says Hardy, who was walking along, was Bathsheba's husband. He was a sergeant in the army before; and after his marriage with Bathsheba bought his discharge from the army with his wife's money. He was converting himself into a farmer—of haughty and modern type—by slow degress. As, however, he still had the proud and erect deportmeet that his military life had implanted in him and wore the gorgeous moustache of his martial days, he was called 'Seargeant' by people of conservative bent of mind.

(188) *To speak like............isn't that true ?*
(P. 305, Ll. 4—7)

**Ans.** In telling Bathsheba that he had missed winning £200 on account of the rain overwhelming the horses and riders on the race-course, Troy comments pedantically on the general atmosphere in their part of the country. Bad weather, like the one which prevented his winning the bet, was the general rule there. It is the dominant feature, just as narrative is the dominant feature in a book of description. The fine weather there was only an occasional event, just as an episode is a thing of occasional occurrence in the course of narration. It is an accidental freak,—not a dominant note.

(189) *Never did I see.........good Lord ! Dark ?*
(P. 305, Ll. 10—13)

**Ans.** Speaking to Bathsheba, Troy gives in this passage a vivid description of the inclement weather that frustrated the chance of his wlnning £200 at the Budmouth race. A terrific rain was accompanied by a devastating storm. The water of the sea assumed a terrific appearance like misery incarnate and rolled on towards the race-goers. The wind and rain together cast darkness all around.

### Word Notes

*Budmouth—i.e.* Weymouth, which stands on the sea-side, ten miles south of Dorchester. *Liquid misery*—the misery assuming a liquid form of waters as it were.

(190) *Her attitude was that .............human limbs.*
(P. 310, L. 31—P. 311, L. 2)

**Ans.** In describing the tiresome journey of Fanny Robin on the Casterbridge highway, Hardy states that she entered a copsewood on the way in an exhausted condition. There stood a row of faggots to the entrance. Fanny stood still, like a person either listening to the natural sound around her, or given to meditation. A close analysis of her posture would reveal to anybody that she was rapt in meditation. That this was the case became clear from her subsequent conduct when she applied her skill to finding out some means

to act as substitutes for human limbs, rivalling the skill of Jacquet Droz, the Swiss inventor, who made many ingenious automatons.

### Word Notes

*The imagined... ...thought*—the imaginary conversation of various thoughts arising in one's mind. *Intent on*—paying close attention to. *The latter alternative*—*viz.*, the language of her thoughts. *Jacquet Droz*—(1721—1790) a skilful mechanic and watchmaker. Born at Neuchatel, he improved the pendulum. He made a writing automaton displaying great ingenuity.

(191) *Self-beguilement with what.........striking a blow.*
(P. 313, Ll. 5—13)

**Ans.** On her way to Casterbridge, Fanny Robin was utterly exhausted ; there still lay more than a mile to traverse She tried a method of self-deception to cover the distance inspite of utter exhaustion. Holding to the rails of an iron-fence she deluded herself into believing that her goal lay at the fifth post of the fence ; reaching the fifth post she again deceived herself by imagining that her destination was the next fifth post. Resorting to this false pretence, she covered the distance of half a mile bit by bit : she could not have covered it at a stretch. The plan she had adopted, roved that a sort of mysterious instinct had led her to believe in paradoxes, *viz*, that blindness and ignorance may enable a person to work harder and better than another who works with the full knowledge of the result of his labour, and that a person of of limited vision can set to his work promptly while a person with a long range of vision is the victim of perplexity and cannot act with promptness.

### Word Notes

*Self-beguilement*—self deception. *In the lump*—at a stretch. *Artifice*—plan. *Paradoxical*—contradictory ; seemingly absurd, though really well-founded. *Prescience*—foreknowledge- *Shortsighted*—person with a limited range of vision. *Limitation*—limited condition. *Comprehensiveness*—extensiveness.

(192) *The half-mile stood............of her world.*
(P. 313, Ll. 14—16)

**Ans.** Fanny Robin was on her way to the Casterbridge Union-House. With great difficulty she had traversed a long distance, for some time on crutches, and then holding to the rails of iron-railed fence. There still lay half a mile between herself and her destination. This last half-mile she found herself utterly unable to cross. It was to her like the unfeeling image of Juggernant that crushes its votaries under the wheels of its carriage, totally heedless to their prayers. In other words, however much Fanny might weep and pray, the road would remain the same in length, quite unmindful of her pitiable condition.

(193) *Night, in its sad .........her idea into figure.*
(P. 314, Ll. 11—16)

**Ans.** When Fanny Robin had lost all hope of crossing the half-mile that separated her from the Casterbridge Union-House, she lay on the road closing her eyes. A little later she became conscious of something licking her cheek. She opened her eyes and saw that it was a huge dog. In the course of his description of this sympathetic dog, Hardy observes that night has two aspects—one benign and the other malign. In the present instance the benevolent and kindly aspect of night was personified in the dog. The author then says, the dark atmosphere of the night makes even an insignificant person poetical ; and, in this case, enshroded in the darkness of the night, the wretched and unlucky Fanny Robin displayed her poeticai power by investing the dog with ideal qualities in her imagination, and she looked forward to receiving human aid from the creature that stood before her in the form of a dog.

(194) *Few men could have . . . . . deceive her l nger.*
(P. 318, Ll. 11—18)

**Ans.** Troy wanted £20 from his wife. She thought he would gamble with the money in the horse-race, and requested him to give up the habit. In this passage the author describes Bathsheba's winning and plaintive look when she was engaged in dissuading her husband from gambling in the

races any more. Her head was thrown back a little and somewhat bent to one side, and her beautiful face wore an expression of innocent roguishness combined with proper stateliness. Thus her general attitude very well befitted the occasion, and expressed a volume more than did her words : there was more eloquence in her manner than in her words. Had Bathsheba been any other woman than his wife, Troy could not have resisted her attractiveness, and would have immediately collapsed under her influence. But the case was different when the woman was his married wife : so he at once told her the truth—that the money he wanted was not intended for racing.

(195) *Her pride was indeed . . . . fired her face.*
(P. 322, Ll. 19—24)

**Ans.** In this passage the author describes the feeling of Bathsheba at the discovery that her husband was in love with the woman with the yellow hair (that was seen in his watch-case). This was a conclusive proof that Troy was not a chaste man : he was a man of impure nature. Proud as Bathsheba was, she could not but believe that her marriage had rob bed her of pride, and there was no hope of recovering it. This tremendous emotional shock changed the whole appearance and movement of Bathsheba, who felt like a leopard but in a cage—who may shout and fret but cannot get out of the cage. Bathsheba might foam and fret, but she could not escape the chain of marriage which was indissoluble according to law. Her soul was in tremendous revolt against this state of bondage, and she rendered in the face unavailingly.

(196) *In the turmoil of . . . . . Bathsheba instinctively adored.*
(P. 322. L. 34—P. 323, L. 3)

**Ans.** After Bathsheba had expressed her suspicion that her husband was in love with the woman with the yellow hair (a coil of which was discovered in his watch-case) and Troy had left the room in irritation, Bathsheba mused on her past life. Her inner nature was against the ideal of marriage in the abstract ; she did not like the idea of marriage in itself. She married Troy because she was anxious about his reputation. She married not so much for her own self as for

him : She married Troy because it would save honour of her husband, and not because it would bring her material gain and advantage. Bathsheba was an unconscious worshipper of Diana, the goddess of virginity. She was not deeply enough read in mythology to know the name of the goddess, but she followed her creed.

(197) *I don't know . . . . . so 'tis said.*

(P. 324, Ll. 26—30)

**Ans.** This is the reply of Joseph Poorgrass to Bathsheba's inquiry regarding the cause of Fanny Robin's death. Poorgrass said that he was not aware of the exact cause, but he suspected that Fanny must have died of general physical weakness. She was a woman of delicate health and could not labour much even when she was on the farm of Bathsheba's uncle—when Poorgrass knew her. Her vitality was a flickering as the light of a candle : and just as a candle-light is extinguished by the merest puff, so Fanny's life must have left her body owing to undue exertion.

(198) *Upon the whole . . . . . . . .to another sphere*

(P. 329, Ll, 14—16).

**Ans.** The Casterbridge Union-house had a small door in a porch covered with ivy. It was situated three or four feet above the ground and dead bodies in their coffins were passed out through the door. Hardy says that this door was only another form of the Traitor's Gate of the Tower of London. Opening from the Tower to the Thames, through which were admitted (unlike the door of the Union-house) persons accused of treason. But the same sombre and stern look was present in both.

(199) *Whilst the chimes . . . . . . . . under the gable*

(P. 329, L. 24—P. 330, L. 3).

**Ans.** When Poorgrass reached the Union-house of Casterbridge for the purpose of bringing the dead body of Fanny Robin in a painted waggon, and rang the bell, a man asked him to drive the waggon backward to the place where there was a door three or four feet above the ground, under the gable. The South-street Alms-house clock was still

striking there ; and the strokes of the clock as they came out plaintively, sounded somewhat like the tune of the old French song, "Malbrook". There was only this difference that the tunes as emitted by the clock were rather irregular and not quite melodious.

(200) *I won't say much . . . . . . . . frantic as skit*
(P. 345, Ll. 17—27)

**Ans** In this passage Jan Coggan describes in the characteristic manner of a drunkard who is bent on talking, the difference between the Old Church of England and the Dissenting Church. Coggan himself is a member of the regular Church ; and he does not like the changes in doctrine; He has struck to the membcrship of the Old Church principally because it is comfortable,—requiring no regular attendance in the church, as is the case with dissenting bodies. The members of the dissenting churches have to go to their prayers regularly in spite of the inclemency of the weather. The old creed of the church of England is very easy and comfortable in this respcct.

(201) *Bathsheba was lonely . . . . . . . . . . of a cave*
(P. 343, Ll. 9—13).

**Ans.** Late in the evening of the day on which Troy left the house with £ 20, after an altercation with his wlfe, Bathsheba was sitting up alone in the parlour. In the present passage the author characterizes the loneliness of Bathsheba. Loneliness was not to her a new thing. She experienced loneliness prior to her marriage. But the loneliness of her spintser days had an element of freedom and an atmosphere of ease about it. It was the loneliness of a free mountaineer who wanders about alone, enjoying the fresh and invigorating air and splendid beauty of nature. Compared with that loneliness her present condition was a veritable solitude of the cave. She was lonely because there was no help for it ; she was engaged and shut up, as it were. It was a conpulsory sort of loneliness in which there was no element of freedom or ease. Her pre-nuptial loneliness is aptly compared to the free solitude of the mountain,

and is contrasted with the compulsory solitude of a married woman estranged from her husband.

(202) *Perhaps it would be ............a further misgiving*
(P. 343, Ll. 17—25).

**Ans.** When Gabriel Oak asked for Bathsheba's approval that the coffin of Fanny Robin might be kept for the night in the church as suggested by the person, Bathsheba at first agreed. But she instantly changed her mind and wished that it should be brought into her house. The reason was that Bathsheba resolved a fight against the natural but lower feelings of unkindness that she had at first entertained against Fanny because she had been loved by Troy before he paid any attention to herself. Bathsheba still loved Troy—inspite of his marks of unfaithfulness terribly revealed the other evening. She was afraid, moreover, that Troy might be estranged from her for ever. As such, Bathsheba had every reason to be uncheritable to Fanny ; but there was a deliberate reaction against such feeling, and she wanted to display it by treating the dead body of her rival with the utmost marks of kindness and courtesy.

(203) *The sadness of Fanny,.........contrasts to each other*
(P. 334, Ll. 18—21).

**Ans.** In this passage, with the help of a beautiful historical simile, the author describes Bathsheba's state of mind as revealed on her face when she learnt from Liddy that Fanny was with child. Bathsheba became terribly pale. Her rival, Fanny, is compared to Bashti, the unfortunate queen of the Persian monarch Athesuerus who rejected her in favour of Esther to whom Bathsheba is compared. Esther rejoiced at her victory over Bashti : Bathsheba, however, had no cause to be joyful for having supplanted Fanny in the love of Troy. As a matter of fact, it turned out in the end that the victor was the vanquished : Fanny had triumphed over Bathsheba in death.

(204) *She must suspect...............all alone*
(P. 346, Ll. 26—27)

**Ans.** This short significant sentence graphically describes the psychology of Bathsheba when she felt herself unable to

knock at the gate of Oak to whom she had gone for advice. She had gone to seek relief feom him in her mental distress. But seeing that Oak was going to bed after prayer, she considered it impossible on her part to disturb him on any account. She felt that she must bear the burden of her grief alone—the grief due.

(205) *Bathsheba's head sank .......... to her moan*
(P. 348, L1. 4—8).

**Ans.** In this passage a vivid description is given of the feelings of Bathsheba when she discovered by opening the lid of the coffin that Fanny was with a child. Her purpose in opening the coffin was to satisfy her curiosity which had been aroused by what Liddy had whispered in her ear, and she felt mortally interested to know definitely if Liddy's words were true. She had proceeded therefore, to open it with her breath suspended. As soon, however, as she had opened it, she found to her dismay that Liddy's report was true—Fanny had a child beside her. Her head dropped. Her consternation at the discovery could not be expressed in words. Her sad feeling found vent in a simple mournful whisper, 'Ch-h-h', the effect of which was intensified by the loneliness of the room.

(206) *The one feat alone......—...an ironical smile*
(P. 348, L1. 15—23)

**Ans.** Here is a graphic description of Fanny's revenge of her victory over Bathshcba, in the truest sense of the term. Fanny, by her death, had elevated herself from a condition of meanness to that of grandeur. The unlucky sight of the dead body of Fanny contributed to Fanny's triumph by raising Fanny in death in the estimation of Bathsheba. Fanny's failure in getting Troy recognized as her husband now appeared in the light of a success. The misfortunes and the wretchedness undergone by her in the interest of love made her now look all the brighter. Compared with this passive heroism of Fanny, Bathsheba's cheap and easy success in love appeared to be a laughable thing.

The success of Fanny through apparent failures made not only Bathsheba, but the whole atmosphere about her—all her doings—appear in a ludicrous light. Fanny was so grand and she was so mean and contemytible by contrast even in her own estimation !

(207) *In Bathsheba's heated............strife for strife* (P. 348, L1. 26-31).

**Ans.** This passage describes the tremendous shock of feelings suffered by Bathsheba at the sight of the dead body of Fanny who had been with child. The yellow hair about her face was identically the hair once she noticed in the watch-case of Troy. Bathsheba felt that Fanny was now taking a strong revenge upon her after the fashion of the Jews whose Prophet Moses lays down the doctrine of "Burning for burning, wound for wound, stripe for stripe". Fanny had distinctly triumphed over her by retaliating pain for pain and her pale face seemed to be indicative of this sense of triumph. This supposed revenge of Fanny was actually product of Bathsheba's heated imagination, although it had a basis in reality.

(208) *It was the Tetevegtai of her union with Troy* (P. 353, Ll. 3-4).

**Ans.** In this terse and significant sentence we get an expression of anguish of the soul of Bathsheba when she learnt from the lips of her husband that it was not she, Bathsheba, but another, Fanny, who had been really the wife of Troy, the companion of his soul. This agitated and convulsed her whole being and the infinite pain of her soul found expression in a low cry of despair and indignation. The depth of her miseries and the acuteness of anguish disabled her from uttering any loud cry. Her relation with Troy was at an end for ever.

(209) *Bathsheba shook her......... ..enchanter fleeing* (P. 355, L1. 26-29).

**Ans.** When Bathsheba rose from her sleep on the tangled couch of fronds and steams lying on the brink of a dismal hollow, she found that dry leaves had fallen on her lap

from the tree overhead and also clung to her hair. She shook her dress in order to throw away the leaves. The air being set in motion by this act of hers, the innumerable dry leaves that lay strewn on all sides of her flew swiftly in all directions. The author compares the aimless flying of the leaves to the way in which ghosts quickly run away at the incantations of a magician as sung by Shelley in the Ode to the West Wind.

(210) *In the worst attacks ... ... ..too passed on*
(P. 336, L. 35—P. 357, L2).

**Ans.** In this passage the author describes the states of Bathsheba's mind when she was in the deepest distress. After having left Troy in the company of the dead Fanny, Bathsheba lay all night sleeping on the brink of a dismal hollow. Al dawn she heard a schoolboy trying to memorize a verse from a psalm-book. She felt amused at the stupidity of the boy who was making a vain attempt to learn his lesson. Even in the very depth of despair the surface of a person's mind remains vacant and takes note of trivial things ; and in the present instance the vacant surface of Bathsheba's mind was amused at the ineffectual attempt of the boy to learn the psalter in a stupid manner, till he passed out of hearing.

(211) *There is alwyas on ... ... ... way of amelioration*
(P. 363, Ll. 9—13).

**Ans.** In this passage Hardy makes a general observation on the manner in which a man's desire to bring about a reform of his conduct is frustrated by outward circumstances. Troy had done injustice to Fanny Robin in the past. Having seen her in tatters lately he appointed a place and an hour to meet her in order to give her succour ; and with £27 10s. in his pocket he went to meet her, but Fanny could not be seen. Returning home at night he found Fanny's dead body in a coffin in the Weatherbury farm. So Troy could make no amends to Fanny as contemplated.

Hardy comments on this event by saying that it is very difficult to reform a person's conduct on his own initiative ; but more difficult still are the obstacles that Fate puts in the way of his reforming himself. Man proposes to perform noble

deeds, but Fate disposes whether such deeds will be done or not. Troy had resolved to show kindness to Fanny, but outward circumstances conspired, as it were, to set his resolution at naught.

(212) *Deriving his idiosyncrasies ... ... . . of the French* (P. 367, Ll. 28–33).

**Ans.** In these lines the author explains the romantic temper of Troy, as revealed by his actions on Fanny's grave, by refering to his mixed parentage, English and French. His father was an Englishman, and his mother was a French lady. Troy's act of atoning for his past neglect of Fanny was due to both the English and the French element in his being, due to his mixed parentage. The obstinate persistence of the English was blended with silly sentimentalism of the French. He derived the first characteristic from his father, and the second from his mother. The persistence was shown in a dogged manner and with an elaboration in the decoration itself ; and the silly sentimentalism was displayed in the idea of beautifying the grave of a dead person, whom he had once injured, by way of amendment. Sentimentalism of this weak type, no way distinguishable from foolishness, is the national characteristic of the French, which Troy inherited from his French mother.

(213) *It has been ... ... ... disputing the proposition* (P. 369, Ll. 13-17).

**Ans.** While describing the architecture of the Weathebury church the author indulges here in a precious piece of art criticism. He tells us that the way in the grotesque, *i.e.* decorative art in which nature is distorted or parodied, is made to look fitting and appropriate, supplies us with a true standard of the artistic excellence of an age. This serves as a measure of the depth of the genius of the architects concerned. The more skilfully, the more intelligently and the more imginatively these strange features are displayed in architecture, the greater is the revelation of the genius of the architects ; and such productions of art are long-lived. These remarks, says the author, apply unquestionably to medieval or Gothic architecture. The Weatherbury church

was a typical product of Gothic architecture; and its gurgoyles, which were grotesquely artistic, testified to the excellence of their architects.

(214) *The rain had ... ... ... ... with high lights* (P. 371, L. 32—P. 372 L1).

**Ans.** In this passage the author dwells on the scene beauty in the midst of which Troy went out towards Fanny's grave after having risen from his sleep in the porch. It had rained heavily overnight. The environment in the morning was very fresh, beautiful and charming. The sun was shining through leaves of various colours, and the sunshine looked all the brighter on account of the sparkling raindrops. The whole landscape looked like the paintings of the great Dutch painters of the seventeenth century, Ruysdael and Hobbema, the former of whom was noted for the beauty, melancholy, depth and realism of his pictures, and the latter for brilliancy.

(215) *To curse his... ............ which wrung him* (P. 372, L1. 32-36).

**Ans.** In this passage the author describe the extreme dejection of Troy when he found that the bulbs and roots planted by him round Fanny's grave had been completely washed away by the heavy rain of the night. He felt the sharpest sting of pain in his heart. He had already been weighed down with sorrow at Fanny's death, and his responsibility in the matter had caused him great remorse. The sight of the dismantled grave of Fanny caused him now unutterable torture and agony. He felt disposed to curse his evil destiny; but his sufferings having brought about a state of mental torture, he was incapacitated for even this lowest kind of revolt : Troy lacked the ability and the energy to curse his sad lot.

(216) *The planting of ......... known and circumvented* (P. 373, L1. 6—9).

**Ans.** In describing the intense agony of Troy when he discovered in the morning that all his labours of Fanny's grave had been completely undone by the heavy rain of the

night, the author says that Troy had, perhaps, intended to elude the grief of Fanny's death by adjourning it till the matter had become old, and with this end in view, had planted bulbs and roots of flowers round the grave of the beloved deceased. It looked as if nature detected his scheme of adjourning sorrow and frustrated it by the rains which wrought havoc on Fanny's grave and washed away the bulbs, roots and flowers.

(217) *This very morning ............ Troy hated himself* (P. 373, L1, 27—29).

**Ans**. Optimism was the dominant characteristic in Troy's nature. He was always hopeful and never wished to be like some other person, as he found nothing to envy in any other. But when he went in the morning to Fanny's grave to complete his work of the night before, he beheld with pain and anguish that the rain had washed away the bulbs, roots and flowers he had planted there at night. He was stunned by grief at the lamentable sight. It was at this time that this optimism gave way to pessimism, and suddenly Troy was wholly disillusioned regarding the view he held about himself : he no longer wished to be the person that he was,—he hated himself.

(218) *A coral reef which .......... an accomplished thing* (P. 373, L1. 30--34).

**Ans**. In this passage Hardy comments on the disillusionment of Troy by making a general observation with the help of a metaphor taken from a natural phenomenon. At the painful discovery of his labours overnight having been completely undone by the rain, Troy became a changed man altogether : his habitual optimism was, it seemed, suddenly transformed to pessimism. The author says that this change was not really so sudden as it seemed. Just as a coral reef takes some time in its formation and then peeps out of the surface of the sea — its existence being meaningless with reference to the horizon, before it rose so high,—so a particular event takes some time in occurring, the finishing touch only helping it to make its appearance, and it may be said to have occurred in embryo even before it was actually seen to

occur. In other words, the transition in Troy's mind from optimism to pessimism must have been gradual, and due to other events that had gone before ; the dilapidation of Fanny's grave by the rain dealt only the finishing stroke and made the change complete.

(219) *To turn about would ... ... nature could bear* (P. 374, Ll. 5—11).

**Ans.** In the passage the author dwells upon the peculiarly tragic lot of Troy whose efforts in changing the direction of his life from selfishness to unselfishness were cruelly frustrated by Providence. It is difficult enough for a man to change his course of life even under propitious circumstances ; but when the circumstances are totally adverse, the task becomes doubly painful and difficult. This was the case with Troy. From being a selfish betrayer he became an unselfish, repentant, and romantic lover decorating the tomb of the woman he had loved and betrayed, by way of atonement. To his utter misfortune, however, instead of receiving the least encouragement, he met with sad disappointment at this critical transition of his life, and his work of love of the night before was all undone by the rain. Human being that he was, Troy could not endure this cruel act of Providence.

(220) *At last he reached .... ....clear only polish* (P. 378, L, 24—P. 379, L. 9).

**Ans.** In this passage the author describes. Troy's vision of the sea from the top of the hill. Troy left Weatherbury with a resolution not to return there again. Wending his way southward he walked up a hill. When he reached its top he had a splendid view of the sea just as the Spanish navigator Balboa saw from the peak of Darian the imposing spectacle of the Pacific Ocean in 1513. Troy saw before his eyes the vast expanse of the sea at once calm and majestic ; it wore a placid look throughout, and its surface looked almost undisturbed, only a few thin lines being visible thereon. Near the town of Budmouth the glare of the sun was reflected on the sea, the surface of which was devoid of all colours except white and assumed a highly polished look.

(221) *Her original vigor ous .........ceased for her.*
(P. 382 L1, 13-18)

**Ans.** In this passage the author describes the tremendous transition of the mental feelings of Batasheba due to her marriage with Troy. Prior to her marriage Bathsheba had been a woman of vigorous resolution, proud of her youth, with a strong optimistic temperament. Her marriage transformed her into an altogether different being. Her vigour was gone, her pride was now a thing of the past ; and she did not care to bestow a shred of thought on what was likely to come to her lot in the future. She preceived that her destiny had beeen determined for ever by the fact of her marriage. She was, therefore, totally free from anxiety and was resigned to her lot,———because anxiety presupposes several alternative, and there was alternative for her ; her future was immersed in deep gloom.

(222) *She was not a.........coldly for the end.*
(P. 383, L1, 17-24)

**Ans.** In this passage is deseribed the post-nuptial psychology of Bathsheba's state of mind. Bathsheba was not a woman of the common order. She was not a reasonably optimistic : she possessed a strong mind and could read the future correctly enough, and did not therefore, resemble in any way the ordinary women in fashion who look to the future for sustenance rather mechanically. Bathsheba understood that she had committed an irremediable mistake by marrying Troy : she perceived that her present circumstances afforded no reasonable ground for optimism. was, therefore, prepared for the worst possible contingency with stolid indifference.

(223) *Bathsheba, having previously .... next hers still.*
(P. 388, L1, 3-10).

**Ans.** In this passage the author describes Bathsheba's state of mind after she became sure of Troy's death. Before she was completely convinced of the death of her husband, she had been in a mood of hesitation. In her mode of

suspense there was a good deal of restlessness. So long as she was sure that Troy was not dead, she could think of the report of his supposed death with composure. Now that she was sure that Troy was dead, a feeling of anguish overtook her. She became jealous of Fanny who, she thought, might be enjoying the society of Troy (in heaven), while she herself, who was his wedded wife, was deprived of his company.

(224) *She looked back ......life used to be.*
(P. 388, Ll. 14-19)

**Ans**. The author describes here the mental state of Bathsheba when she became sure of the death of her husband. She was no longer her former self and did her work automatically like a machine. A vast gap seemed to intervene between her past and her present. She now seemed to herself like one of the ghosts of Hades as described by Homer in his great epics, still in possession of her faculty of thought which helped her to take a survey of the past————a past which was full of joy and pleasure and promise.

(225) *Her exuberance of.........in the process.*
(P. 391, Ll. 27-32)

**Ans**. In this passage the author describes in poetic language how Bathsheba in her widowhood appeared to the middle-aged Boldwood. Before her marriage with Troy, Bathsheba looked like a joy, a pure ethereal spirit. After the reported death of her husband she wore a changed look. Experience made her a sober woman: her excess of emotionalism was gone. She was now a practical woman, capable of discharging household duties. But in undergoing this transformation——in attaining sobriety and wisdom and becoming fit for man's ordinary requirements———she did not lose much of her ethereal quality. She combined in herself the first phase of the poetic idea, *viz.*, imaginary charm, with the second, *viz.*, actual worth.

(226) *Jacob had served ........winning her at once*
(P. 393, L. 35—P. 394, L. 1).

**Ans.** In this passage the author states how Boldwood persuaded himself to wait for the event of his marriage with Bathsheba with ideal patience. He learnt from Liddy that Bathsheba, if she married again at all, would do so after six years. The news did not disconcert Boldwood ; he was cheerfully ready to wait for six years. He argued within himself that the Patriarch Jacob waited for fourteen years, rendering service to Laban, in the hope of marrying Laban's daugher Rachel. Six years were a shorter period than fourteen years, and far shorter than never ; and this period was certainly not a long one to wait for the hands of a woman of Bathsheba's worth. Accordingly, Boldwood tried to make himself believe that it would be better to wait than to marry Bathsheba immediately ; for, by waiting he would be able to make her understand the depth and volume of his love.

### Word Notes

*Jacob had ............... for Rachel*—Jacob was sent to his maternal uncle, Laban. He fell in love with his uncle's daughter Rachel and served his kinsman for fourteen years for getting Rachel. See Genesis, xxiv. 15—28.

(227) *How would annihilate .......... the consummation* (P. 394, Ll. 5—10).

**Ans.** In these lines we are told how Boldwood made up his mind to demonstrate the strength of his Platonic love for Bathsheba by waiting for a long period of six years in expectation of the marriage as if it was a short one : six years were to be spent away as if they were so many minutes. Compared with his love for her, this small sacrifice in patience counted for very little. Throughout the whole of this period Boldwood would be careful to see that he did not attach any importance to anything whatsoever that did not contribute towards the realisation of his final purpose of marrying Bathsheba.

(228) *What Troy had in .......... and healthy kind* (P. 400, Ll. 9—12)

**Ans.** In this passage the author states the reason that

led Troy not to proceed to Weatherbury immediately on landing at Liverpool. He was full of misgivings that his reception by his wife would be very unpleasant. A critical analysis of the emotional character of Troy showed that he was occasionally troubled with a kind of sentimentalism which stood in the way of his realising purpose. He was sometimes as much hindered by his sentimentalism as by some sober instinct, *e.g.*, patriotism or magnanimity. In the matter of his going straight to Bathsheba on his return from foreign sojoum, a foolish piece of sentimentalism—the prospective fear of an unpleasant reception—stood in his way.

(229) *Beyond a politic......... in this way.*
(P. 403, L. 35—P. 404, L.6).

**Ans.** Troy did not go direct to his wife as soon as he landed at Liverpool because he feared he would not be kindly received ; moreover, he apprehended Bathsheba's farm might have failed and he might become liable for her maintenance. He came to Greenhill Fair as a Circus-player and was sure he could not be detected in his disguise. When, however, he peeped from the dressing-tent and found that his wife was a conspicuous spectator, he felt she would surely recognize his voice. He felt confused and ashamed at the idea of being found out by his young and beautiful wife as a common circus-player after the lapse of a number of years. She despised him already ; and she would despise him all the more when she found him in this despicable condition. Troy was over-whelmed with shame and vexation at the thought that, inspite of his aversion for Weatherbury, he had been loitering and lingering in that part of the country in the company of a circus party.

(230) *Bathsheba was in a.........perplexity increased*
(P. 417, Ll. 26—36)

**Ans.** When Boldwood rode beside Bathsheba's gig on their way home from Green-hill Fair. Bathsheba was moved by the importunate entreaties of Boldwood to give him a promise by christmas that she would marry him after six

years if she remarried at all: In giving her word to Boldwood, Bathsheba was influenced by something stronger than her will. She did not love Boldwood, and did not therefore, wish to marry him. But his vehement earnestness could not be resisted, and she was aware that she herself had provoked love in him by sending him the valentine in a light hearted manner. This physical act of hers made her morally bound to recognize the intensity of passion in Boldwood, and enslaved her soul and spirit : she was emotionally persuaded to feel that she ought to give him the promise. Still, as Christmas drew nigh' Bathsheba's mind was a play to restless thoughts : she was going to give her consent to an absurd proposal : yet not to agree to the proposal would be an act to cruel. She, therefore, found herself between the two horns of a dilemma.

(231) *I believe this... — ...it is terrible* (P. 418, Ll. 18-24)

**Ans.** In this passage Bathsheba explains to Oak why she intends to make some concession to the feelings of Boldwood by telling him definitely by Christmas that she will marry him after six years if she at all ra-marries. She is led to this course simply because she fears that Boldwood might otherwise be driven to madness. She is absolutely sure——and, she is not actuated by the spirit of vanity when she makes this assertion, but it is the bare truth——that she holds the destiny of Boldwood under her control. Whether Boldwood would be sane or insane, whether he would be prosperous or the reverse—all these contingencies depend, in fact, on the treatment that is accorded to him by Bathsheba. If she is kind to him, things will go on well with him ; If she is unkind to him, he will be ruined. This tremendous responsibility makes Bathsheba nervous.

(232) *Well, your want of .. ........honest and true*
(P. 419, Ll. 17—24).

**Ans.** This is Oak's answer to Bathsheba when she has told him frankly that she intends to give Boldwood a promise of marriage after six years if she re-marries at all, although she does not love him. Oak says that it would have been wrong on Bathsheba's part if she had agreed to marry a ma

she loved by taking advantage of the sudden disappearance of her husband : it would have been tantamount in that case, to being driven to marriage on account of youthful passion. As, however, there was no love for Boldwood in Bathsheba's heart and she intended to oblige the man by marriage in spite of the absence of any feeling of love on her part, it was a different matter altogether. Still, to Oak's thinking it is sinful act to marry a man whom Bathsheba does not love whole-heartedly.

(233) *When a rake . . . , . . by doing it.*

(P. 419, L. 35—P. 420, L 9.)

**Ans.** In the course of her frank confession to Oak that she has agreed to give a conditional promise to Boldwood by Christmas, Bathsheba dwells in the present passage upon the nature of the reparation she owes to Boldwood. In an idle moment she injured Boldwood by sending him the valentine. The fact of her having done so in idle sport, does not exempt her from making reparation. When a gambler stakes something and loses the game, he is compelled to pay the debt. The position of Bathsheba is identical with that of a gambler, and she must make requisite reparation. She asks Oak whether she is right in assuming that a man may marry her legally after seven years have elapsed since the disappearance of her husband ; and she tells him at the same time, that in as much as she feels qualms of conscience in not making amends to Boldwood, this marriage will be to her a kind of self-torture for her sin. She hates the very act of marrying one she does not love, and she is ashamed to think that she will be ranked with reprobate women by such an act.

(234) *From six that morning.........Abednego.*

(P. 422, Ll. 13-17)

**Ans.** In this passage the author describes the grandeur of the preparation for Christmas festivity in the kitchen of Farmer Boldwood. The grand preparation was well suited for the grand occasion. The furnace in the kitchen was blazing high with a roaring fire from early morning till afternoon. Water was constantly boiling on the fire, and edibles were being fried without intermission. The cooking

operations gave no respite to the cooks ; and the kettle, the saucepan and the three-legged pot seemed to be on the fire all the while. The author humorously compares these three utensils of cooking with the three Jewish exiles——— Shadrach, Meshach, and Anednego. These Jews were cast into the fire by order of Nebuchadnezzar, King of Babylon, because they would not worship the Babylonian deities, but came out bright and fresh through the mercy of God. The utensils of Boldwood loooked on the day of the Christmas festivity as bright and unsullied as the unharmed martyres named above.

(235) *Inspite of all.........hence not good.*
(P. 423, L1, 7-15)

**Ans**. In describing the grand preparations that were being made for the Christmas festivity in Boldwood's house, Hardy hints that the atmosphere of the house was surcharged with a gloomy premonition of calamity. The preparations, says the author, were indeed on a very grand scale ; but the house lacked a sense of mirth. Such a festivity was the first of its kind that Boldwood ever had an idea of celebrating, and it was undertaken on the spur of moment. It could he plainly seen that the graiety and merriment of the evening would be pervaded by a ring of gravity and splendour. The arrangements were not being made by bright and frolicsome people, but by hired servants who had no heart in the matter. The whole atmosphere seemed heavy with the sense that mirthful operation ill-fitted the house and were against the grains of its owner who loved solitude and retirement, and were therefore, destined to bring about some disastrous result.

(236) *Even then Boldwood...... - ...recognised him how*
(P. 445, L1. 19—25)

**Ans**. When Troy was admitted into the hall where Boldwood was giving a Christmas party, he was wrapped up to his eyes, and Boldwood took him for a stranger and asked him to drain a Cristmas beaker. Troy advanced to the centre of the room and took off his disguise. Even then Boldwood did not know that it was Troy. The author says

that providence had once deprived Boldwood of the happiness of having Bathsheba as his wife by sending Troy to intervene and causing events to so turn out as to make Bathsheba the wedded wife of Troy. It seemed that God was making fun of Boldwood again. Now that he had almost arranged everything for marrying Bathsheba in six years and was very hopeful of tasting his life's joy, it was impossible for him to know that the same providential agent should appear again and punish him by making his longed for bliss vanish once more. It was only when Troy grinned in derision that Boldwood knew who the stranger was.

(237) *She was in a............apparent from without* (P. 446, Ll. 11—14).

**Ans.** Troy was admitted into Boldwood's hall (where Christmas festivity was held) as a stranger. Inside the hall he took off his disguise and asked Bathsheba to go home with him. Bathsheba was overwhelmed with amazement at the appearance of Troy. She did not reply or move. She was in a sort of mental stupor. Her mind was attacked by a sort of blindness, as it were. She lost her power of thinking. Just as in the case of Bathsheba her mind became dark, but there was no external indication of her mental paralysis.

**Word notes**

*Cutta serena*—or amaurosis ; "partial or total loss of sight from disease of the optic nerve ; usually without external change in eye" (O. E. D.). *Obscuration*—state of being dark.

(238) *Well, it makes ... ... ... ... for me to die* (P. 447, Ll. 14—15).

**Ans.** Boldwood having shot Troy dead in the hall of festivity tried to shoot himself. Being prevented by Samway from doing so, he said laconically that even though he could not commit suicide, he would bring his own death all the same,—*viz.*, by surrendering himself into the hands of the authorities and thus dying under a sentence of death for homicide.

(239) *She was of the stuff . . . . . . . . . spacious room* (P. 449, Ll. 17—21).

**Ans.** In this beautiful passage the author pays an eloquent tribute to the ideal character of Bathsheba as it was remarkably manifested at the crisis of her husband's death. She displayed stoical endurance at this critical period. She did not cry or lament, but calmly nursed her wounded husband. This kind of philosophy acted in real life, this type of heroic fortitude, has been, according to the author, the predominant characteristic of the mothers of illustrious men, say, Alexander and Napoleon. Heroic womanhood of this type is not the fashion of the day. Such a woman is not liked by fops and pleasure-seekers, and is not at all favoured at fashionable tea-parties where gaudy flirts rule the day. In establishments retailing common goods such a majestic woman is an object of terror. But in crises, both domestic and national—domestic, like that of Bathsheba, and national, like that of France in the fifteenth century—the advent of a heroic woman displaying a nobility of character in passive courage like our heroine is extremely needed. At such a crisis, such a woman is an object of universal love and adoration. The sight of Bathsheba heroically nursing her wounded husband on her lap in the centre of Boldwood's large hall, attracted the attention of all present.

(240) *Her statement of . . . . . . . . into proper focus* (P. 449 Ll. 28-31)

**Ans.** When Oak entered Boldwood's hall after hearing that Troy had been shot dead there by Boldwood, he was mystified at the sight of Bathsheba nursing her wounded husband on her lap. Bathsheba told him automatically that Boldwood had shot her husband, and asked him to fetch a surgeon, although it seemed useless. She did not utter any loud lamentation. But her simple statement of fact conveyed her meaning and the intensity of her sorrow more effectively that any lamentation would do. Her stoic expression fully revealed to Oak the tragic circumstances of Troy's death and her concentrated sorrow, and helped everybody to some extent in seeking the situation in its true perspective.

(241) *Her looks were ............ bust of Melpomene*
(P. 451, Ll. 35—36).

**Ans.** After Bathsheba had Troy's dead body carried to her own house upstairs, she looked herself in the room alone with her dead husband. When Oak arrived at the house with with Parson Thirdly and Surgeon Aldritch, Liddy knocked and Bathsheba opened the door. Her appearance was calm, grave and majestic. Hardy says that Bathsheba appeared as grave and majestic as the statue of Melpomene, the divine Muse presiding over Tragedy ; the only difference there being that the statue of the Muse is still and inert while Bathsheba's was a moving figure.

(242) *Then, as if at that .......... to continue it*
(P. 452, Ll. 20—26).

**Ans.** After Bathsheba had undressed the dead body of Troy and laid it out in grave clothes alone and unaided, Oak, Parson Thirdly and Surgeon Aldritch were ushered into the room The surgeon having paid a tribute to Bathsheba's stoic courage, she faintly murmured that she had done only her wifely duty ; and she presently fell into a swoon. She had strained herself to utmost in pro-perly dressing her husband for the funeral rites ; but the heroic courage she had to display for the purpose was not natural to her. Now that her duty had been done, she felt that superhuman effort was no longer required, and there was an end of her stoicism. The stain she had worked under, now re-acted on her mental and physical frame : she lost the power of continuing calm and self collected, and fainted. The psychology of a heroic soul in maintaining an attitude of rigidity through sheer effort of the will is here vividly described by the author.

(243) *The shops thought it ....... about the Decalogue*
(P. 456. Ll. 3—9).

**Ans.** The petition that was addressed to the Home Secretary for re-consideration of the death sentence of Boldwood on the presumption of insanity was not signed by the shop-keepers. They did not view the situation in a

favourable light. Boldwood bought corn direct from the producers and not through the intermediary of the retail shops of the town. According to them, Boldwood was guilty of violating an unwritten law which demanded that villagers should purchase from that town shops. The shop-keepers argued that Boldwood's unlawful action indicated that he had no clear notion about the ten commandments, and he had violated the sixth commandment (*.viz,* thou shalt not kill) by—strangling the trade of the shop-keepers of Casterbridge, which was tantamount to killing the shop-keepers themselves. If Boldwood was capable of performing such a perverse act, it was not to be wondered at

(244) *She would have ... ......any such expression* (P. 461, L1. 5—8).

**Ans.** Entering the churchyard one evening Bathsheba heard the children singing Cardinal Newman's "Lead Kindly Light." She had been passing a solitary life since Troy's death. The words of the hymn had a pathetic effect on her heart ; the prayer invoked God to lead man from darkness to light. She was so much affected that tears flowed down her cheeks. She was very much tasked by contemplating the innocent nature of the children who were singing. They did not bother themselves about the meaning of the words they uttered. They had not committed any sins or transgressed the Divine Laws in any manner. So they had no need of praying like sinners. But Bathsheba had seen the evil side of life, and the hymn reminded her of her own trails and tribulations. She would have gladly parted with any amount of money for being as happy and as ignorant as the innocent children.

(245) *Yet grief came ...... ...... of former times* (P. 461, L1. 12—14).

**Ans.** In this sentence the author comments on the state of Bathsheba's mind when the singing of Cardinal Newman's famous hymn by the children inside the church brought over-flowing tears to her eyes. The sorrow that the hymn provoked in her heart was not like the sorrow that she had felt in former times when, on account of being

punished by God for her lapses she suffered from mental anguish and pain. Her present sorrow was to her a source of relief from pain and agony — the tears flowing from her eyes lightened her sad heart. And this sorrow was therefore, enjoyable to her.

(246) *And to me as.. ......... going home Mr. Oak* (P. 462, Ll. 18—20).

**Ans.** When Oak and Bathsheba went together to the grave where Fanny and Troy lay buried, Oak read the inscription on the tomb and remarked that eight months had elapsed since the death of Troy. Bathsheba said that these eight months seemed to her many, many long years, and during this period she felt that she had no existence in this world—such was the intensity of her grief and so unconcerned had she been with the goings on in life. Bathsheba than walked homeward.

(247) *Bathsheba went home... ......... of her life* (P. 463, Ll. 20—23),

**Ans.** Oak and Bathsheba were leaving the churchyard after inspecting the tomb of Troy. Oak told her on the way that he intended to leave her service and migrate to California. Bathsheba felt helpless. When Oak left her, Bathsheba went home. She was now haunted by the thought of what Oak had told her. From Troy's death till now the sad remembrance of her husband's tragic death possessed her mind and made her gloomy and melancholy. This was now replaced by the anxiety of how she would be able to manage her farm without the help of Oak. This was, however, a desireable turn that her mind had taken. Her old suffering was going to cast a lasting gloom on her, whereas her present trouble only worried her.

(248) *Theirs was that............hard prosaic reality* (P. 468, L. 35—P.469, L. 3).

**Ans.** In this passage the author comments on the progress of the love that existed between Bathsheba and Oak. Their love was of very slow growth. Real affection sprang up in their hearts when they first came in contact

with each other ; and in this initial stage of their love each saw only the coarser elements of the other's nature. The best traits of their characters were revealed to each other after a long time ; and, as they passed gradually through the experience of this hard and matter-of-fact life, romance accumulated round their love.

**Word Notes**

*Rougher sides*—coarser elements. *Interstices*—intervening space : chink, crevice. *Prosaic reality*—common place, dull existence.

(249) *This good fellowship...........pleasure merely*
(P. 409, Ll. 4—8)

**Ans.** In commenting on the mutual thrust and friendly sociability that existed between Oak and Bathsheba who were also lovers, Hardy observes that friendly sociability is very often seen among people playing similar trades or engaged in work of the same kind ; but it hardly happens that men and women actuated by feelings of companionship and friendliness become lovers. And the reason is not far to seek Similiarity of work leads to comradeship, pleasure in the relationship between Bathsheba and Oak, their intense love must be regarded as a rare thing.

(250) *Where, however, happy...........as stream*
(P. 469, Ll. 8—13).

**Ans.** (Take the first sentence of Explanation No. 6. Then add—) The love of Bathsheba and Oak grew in the midst of their similarity of pursuits in agricultural operations. As a rule, fellowship grows under such circumstances, but not love. If, however, love does grow in such environments, it becomes very strong. No adverse circumstances, no earthly calamity, no misfortune whatsoever can separate the lovers tied together by such love. Compared with the seutiment of the heart that binds such lovers in union, feeling that is commonly known as love is merely an empty vapour.

(251) *I suppose that's........my thanks accordingly*
(P. 476, Ll. 6—13).

**Ans.** In this humorous and rather pedantic passage Joseph Poorgrass, with his habitual parade of Biblical learning comments on the event of Oak's marriage with Bathsheba. He says that his is a qualified joy ; for he is not fully satisfied with Oak who has contracted a marriage in violation of his general creed. He was always against the idea of marriage. This transgression is comparable to the transgression of the prophet Ephraim who, according to Hosea, stooped to worshipping idols. But as the marriage is now an accomplished fact, he must congratulate the pair and tnank God that something worse than marriage has not happened, *i.e.*, that a case of elopement or the like has not occured. The real feeling in the heart of Poorgrass is one of unqualified joy, but he expresses it through this elaborate parade of learning.

**Word Notes**

*That's the size o't*—that is the true account of the matter. *Hosea*—"a minor prophet who was contemporary of Isaiah" (Aldred). *In my scripture manner*—with a Biblical reference, as is my habit. *Ephraim*—Ephraim was the brother of Joseph, the name used to denote the ten tribes of which Ephraim became the head. It was thus used for Israel itself. *Ephraim is........... alone*—Israel has stooped to worshipping images ; let us have nothing to do with Israel. Poorgrass says humorously, as Oak has married, they should shun his company. *It might...........worse—e.g.*, it might have been a case of elopment.

# Additional

## QUESTIONS FROM THE NOVEL

**Q. 1. Write a short note on the appearance of Farmer Oak.**

**Ans.** Farmer Oak was indeed a singular man, having an extraordinary appearance about him. He had a peculiar way of smiling, peculiar way of walking, with a peculiar watch in his pocket. He would open his mouth wide when smiling, and his eyes would become very small, and wrinkles appeared about his eyes like the faint rays of rudimentary sketch of the rising sun. On weekdays he was a young man of sound judgment with easy motion and excellent dress. But on Sundays he appeared as a different man—a man of mystic views with a thoughtful turn of mind, in hampering dress, having the additional disadvantage of an umbrella. In the realm of religion he was a neutral. *The public when pleased with him, regardid him as a good man, and when not pleased, a bad one, and when they were neither pleased nor displeased, they regarded him as a mixture of opposites.* He used to put on a felt hat, a long coat and large boots. His irregular silver watch was as big as a clock. In his appearance there were some signs of youth and even some relics of boyhood, and he marred his beauty by walking in a bending manner. He had just ceased to be young. He had strong intellect and strong emotions, being in the brightest period of masculine growth. He had the impulse of a young man not controlled by the maturity of age or regulated by the influence of wife and family. He was a brilliant man of twenty-eight hovering between youth and age, a bachelor of unusual vigour and strong emotions with a noticeable peculiarity of manners and dress.

**Q. 2. Describe in your own words the incident of the waggon at the turn-pike gate near Norcombe Hill.**

**Ans.** When Farmer Oak was in the field near Norcombe Hill, he noticed an ornamental spring waggon drawn by two horses coming down. The waggoner was coming on foot ; and at the top of the waggon which was full of household goods sat an attractive woman. The tail board (=the board at the tail end of the cart) of the waggon was missing. The waggoner went back to look for it. The girl on the summit of the load sat motionless for sometime ; then she looked for a looking-glass, brought it out of a package, and looked into her glass attentively ond smiled. When the waggoner returned, and the waggon proceeded to the turn-pike gate, a discussion followed between him and the turn-pike man over a difference of two pence in the matter of the toll. The girl was not willing to pay more than what was offered. Gabriel Oak intervened and paid the turn-pike man the two pence. The girl departed without offering him thanks ; and Oak attributed her action to sheer vanity.

**Q. 3. Write a short critical note on the young woman at the apex of the load on the waggon, after the author.**

**Ans.** The attractive young woman at the apex of the load on the waggon was an obstinate creature having evidently some vanity which is inherent in all woman. She had beauty and she was proud of it. While she had been some time in the waggon, instead of sitting idle she surveyed herself in the glass to her great joy. This harmless act of hers was looked on with indifference by Gabriel Oak. This smile of hers was really a phase indicative of her future conquest of men's hearts.

**Q. 4. Write a short description of Norcombe Hill, after the author.**

**Ans.** See summary, Page 87.

**Q. 5. Describe the manner in which Farmer Oak had a glimpse of the young woman engaged in helping her aunt attending the calf.**

**Ans.** See summary, Page 87.

**Q. 6. What idea do you form about Farmer Oak from this chapter ?**

**Ans.** We gather valuable information of Farmer Oak's inner life from this chapter—the life of his soul. In the first chapter we found him to be a man of queer habits with a sympathetic turn of mind. Here we find him to be a man who has taken to his profession seriously. Moreover, he was a man of fine taste, given to flute playing, and endowed with a poetic turn of mind. He was static in his habit. He was poetic enough to survey the sky as a fine work of art. He was not discontented with the life he led—he enjoyed the charm of it to the full. He enjoyed a kind of society in solitude—a society created by the stroke of his imagination.

**Q. 7. Write a short note on the astronomical knowledge displayed by the author in this chapter.**

**Ans.** The author displays here a good deal of astronomical knowledge which adds to the grandeur of the book as a work of art. In the good old days farmers had a thorough acquaintance with the planetary bodies ; and the author by his remarkably correct description of the denizens of the sky contribute a realistic touch. No matter whether Farmer Oak knew or knew not the positions of the Dog Star, Aldebaran, Orion, Castor and Pollux, Vega, and Cassiopeia, Hardy makes him know them. The regulation of agricultural operation by means of ascertaining the time with reference to the stars is a grand thing, giving a graphic illustration of harnessing the science of astronomy in the service of agriculture. We find here that Farmer Oak is well-versed not only in his own art of agriculture but also in astronomy —which was probably responsible for the poetic bent of his mind.

**Q. 8. Write a critical note of the power of description revealed in the chapter.** (*Imp.*)

**Ans.** Hardy reveals his power of description more effectively in this chapter than anywhere else in the

whole book. His description of Norcombe Hill is vivid, realistic, imaginative and even passionate. Here his prose rises to the emotion, warmth and eloquence of poetry. With true poetic grandeur he infuses concrete life into the dry bones of mere abstractions. He invests geographical details with something of glowing life. Norcombe Hill with its mane (a strip of) of plantation on the northern side which protects its southern side from the withering effects of blasts, is a living thing. The mysterious sheet of fathomless shade between the hill and horizon with its music of Nature, the clear sky with its constellation of stars, the poetry of motion especially manifested in the atmosphere, the note of Farmer Oak's flute, the static beauty of the farmer, the poetic bent of his mind which looks upon the sky as a fine work of art, his bird's eye view of the fair maiden comparable to Satan's first view of Eve—all these are grand conceptions, and they have been described in a grand style by the great master of English prose. It has therefore, been aptly remarked by a critic that "Hardy strikes a Wordsworthian note in the scenes of the chapter".

**Q. 9. Write a short account of the circumstances under which Gabriel Oak met the woman (Bathsheba) on horseback.**

**Ans.** See summary, first three paras Pages 88, 89.

**Q 10. What do you know about the tactlessness displayed by Gabriel Oak in this Chapter ?** (*Imp.*)

**Ans.** Gabriel Oak had seen Bathsheba in the morning riding through the plantation, and all down the hill towards Tewnell Mill. To make her way beneath the trees with low overspreading branches, she dropped backwards on the pony's back, her head over its tail, her feet against its shoulders and her eyes to the sky. Afterwards she sat astride on the pony like a man and went to her way. *Gabriel had seen all these antics of hers through a loophole in this hut.* When Bathsheba returned in an hour and Gabriel made over her hat to her, a conversation took place, in the course of which Gabriel hinted that he had been a witness to her unwomanly deportment. *This was a piece of utter tactlessness on his part.*

Again, when being saved from death by suffocation Gabriel found his head lying on the lap of Bathsheba, he wanted to convey to her the exquisite sense of happiness that he felt by contact with her. He thanked her and took her hand, but let it go quickly. Having expressed his regret for doing so, Bathsheba gave him her hand again and said he might kiss it if he wanted to. Gabriel said he was not thinking of any such thing but he would. Owing to this tactlessness, he failed to create a favourable impression on the girl who said he should not kiss her hand, and withdrew it.

**Q. 11. Narrate the story of the young maid going to the rescue of Gabriel Oak. What light does it throw on her character ?**

**Ans.** See summary, the last two paras Page 89.

The events show that the girl was fearless, and also humane in nature. Her conversation with Gabriel pointed to her cheerful disposition. She was conscious of her good looks. She was good-hearted and sympathetic ; frank and suave, but he could also speak sharply when occasion demanded. She had all the womanly graces, *but was alert, active,* energetic and prompt.

**Q. 12. What are Bathsheba's arguments against marrying Oak ?**

**Ans.** 1. Bathsheba did not like to marry any one, "I should'nt mind being a bride at a wedding," she said, "If I could be one without having a husband".

2. She did not love Gabriel Oak.
3. She was too independent to be tamed by Oak.
4. She was poor and better educated than Oak.
5. Gabriel ought in common prudence to marry a woman with money.
6. Gabriel having agreed to No. 5 above and having said that he could not do what he thought would be

wise, Bathsheba said it would now be ridiculous for him to press her any more.

**Q. 13. What light does this chapter throw on the characters of Oak and Bathsheba ?**

**Ans.** This chapter shows that Gabriel Oak is a patient and passionate lover. He is possessed, but not consumed by love. Bathsheba is still a sportive girl, having very little of the seriousness of love ; she plays with it as children play with football. She makes very little of the advances of Gabriel and greatly wounds his feelings by making sport of his emotions. In spite of her frivolousness she seems to have some sense of the matter-of-fact world, and her assessment of the advatages & disadvantages of her marriage with Oak shows her acute analytical power.

**Q. 14. Describe Gabriel's meeting with the slim girl in his way to "Warren's Malthouse".**

**Ans**. See summary, third para Page 93.

**Q. 15. How does Hardy account for Boldwood's blank gaze at Bathsheba when he looked at her for the first time ?**

**Ans.** When Boldwood first looked at Bathsheba on the Corn Exchange, he gazed at her blankly, just as a corn-reaper looks up at a passing train. Boldwood had all along considered women as remote phenomena, not as necessary complements. They were to him as uncertain as comets in point of movement nnd permanence. He was altogether ignorant of what pleased or displeased them. He did not know whether they were governed by the same laws as he was, or were absoluteiy erratic in their nature. In fact, he had never wasted his time and energy in examining the nature of women.

**Q. 16. Comment briefly on the artistic element of the chapters XVIII & XIX.**

**Ans.** These chapters are of great artistic merit, and throw much light upon the character of Boldwood and of Bathsheba.

It touches upon the development of passion in the heart of Boldwood and shows the change that Bathsheba's character

underwent. Boldwood is here seen to be a man of warm and passionate nature and capable of intense love which lay so long hidden under a rigid and Puritanic exterior. Altogether indifferent to women as a class, he has come under the influence of a very handsome girl and regards her as the veritable Eve of the Paradise of his heart. He is so very intoxicated with love that he observes minutely all her physical details down to the soles of her shoes; and he grows jealous of Bathsheba conversing with a young farmer on the prices of corn.

Bathsheba, the sportive girl, is seen here as a practical woman capable of business transactoins and conscious of the triumph of her beauty. But her nature has undergone a change. She is no longer frivolous, and is sorry for having caused serious disturbance in the heart of a respectable gentleman by her girlish freak; and she would have resolved to tender him her apology unless there were risk of her being misunderstood.

**Q. 17. Comment critically on the character of Boldwood as it appears in the chapter.**

**Ans.** Boldwood was a man of extraordinary nature. His calm and still attitude was perhaps the resultant of coutrary forces in perfect balance. Ordinarily, therefore, he was not susceptible to emotion. If, however, a passion entered his mind, it would master him with all its might. He was a throughly serious man, and had not the least trace of light-heartedness in his character. He was thus a man either all quiet and placid, or vehemently disturbed. *He was made up of extremes, and could never adjust himself to the golden mean.* To a man of such mental constitution the valentine of Bathsheba acted like a seed in a hot bed of tropic intensity, and aroused in his heart the deep and genuine passion of love. See Summary Chapter 18, 19, 23 Pages 105, 106, 111.

**Q. 18. Reproduce the conversation between Boldwood and Bathsheba when the former offered to marry the latter.**

**Ans.** See summary, Chapter 19, 23 Page 406, 111.

**Q 19. Write a critical note on this Chapter with particular reference to the talk between Bathsheba and Sergeant Troy.**

**Ans.** This chapter is critically very important as it depicts a picture of love in a concrete process of development. Sergeant Troy had a view of Bathsheba's face, and he repeatedly praised her beauty—which ultimately produced an impression on her mind. She pondered over the whole affair in her own room in the stillness of the night and regretted very much that she had acted meanly by skulking away from a man who was only civil and kind. We get here also some idea of Sergeant Troy's skill in making love to women. He knew it full well that nothing could appeal to the hearts of women more effectively than the praise of their beauty. He had a good knowledge of the weakness of womanly nature, and he made full use of it.

**Q. 20 What elements of Bathsheba's character are revealed in this chapter XXIV.**

**Q 21. What traits of Bathsheba's character are revealed in the dealings with her workmen ?**

**Ans.** Bathsheba shows herself to be a hard task-mistress, catching the bailiff red-handed in the act of stealing. She turns him out neck and crop. In paying off the dues of her workmen she rewards good service lavishly. She appears to have mastered the art of ruling over her men. Her department is miled and, at the same time, dignified, and she talks business throughout. The way he addressed Oak was well worthy of her high position ; Gabriel himself rather staggered by the remarkable coolness of her manner, and nobody around would have dreamt that Oak and the handsome woman before whom he stood had ever been other than strangers. In her address to the workmen she laid stress on their punctuality and faithfulness and asked them to remember that, although a woman, she had the capacity to distinguish between good service and bad service. See Summary of Chapter X, Page 97—98,

**Q. 22. It has been remarked that "In the description of the dreary night Hardy likens the mood of nature with the psychology of the human mind." Show how.**

**Ans.** Summary, Chapter XI, Page 98—99.

**Q. 23. Reproduce the criticisms levelled at Miss Everedene by her workmen on her being her own bailiff. How did Oak receive such criticism ?**

**Ans.** See Summary, Page 102—103 para 12 and 3.

**Q. 24. What do you know of Sergeant Troy's antecedentst?**

**Ans.** See Suumary, Chapter XXIV—Chapter XXV Page 112, 113.

**Ans.** When Bathsheba met Sergeant Troy in the darkest point of her route she was not afraid as it was just outside her own door, and, thus, within earshot of her workmen. Still, she wanted to shrink away, but her skirt had got entangled in the spur of the sergeant. Troy offered to unfasten her, but she stooped to do it for herself. Apparently she was annoyed at the gallantry of the stranger and wanted to leave his presence hurriedly. But the unfastening was a rather difficult affair, and Troy also stooped and looked hard into her eyes when she raised them for a moment. Bathsheba lowered her eyes out of bashfulness. But her womanly curiosity led her to survey the soldier obliquely. Troy now did the unravelling work and took a good deal of time over it, and all the while poured forth praises of her look. Bathsheba was inwardly pleased with the flattery, although she presented a stiff exterior. Once, when Troy touched her hand, either by accident or on purpose, she was vexed ; but she did not know why. Still she did not lose the opportunity of enquiring off-hand who the soldier might be. Obviously she felt a bit interested in the man of sweet words. At length her dress was freed ; and she sidled (to go) off inch by inch so as to get away decently from the man on whom she had made a good impression by her beautiful countenance. That she was highly gratified by the encomiums of Seargeant Troy and was herself attracted by his look and words appears unmistakably from the inquiries she made of Liddy immediately on reaching home.

It thus appears that Bathsheba was fond of praise and liked freedom and frankness in a man ; and there was a faint lurking in her heart to be mastered. Sergeant Troy was an interesting handsome stranger, and a man more after her liking than farmer farmer Boldwood.

**Q. 2. Idiosyncrasy and vicissitude had combined to to stamp Sergeant Troy as an exceptional being." Amplify.**

*(V. V. Imp.)*

*Or,*

**What made Sergeant Troy an exceptional being.**

**Ans.** See Summary, Chapter XXV Page 113.

Also add—Troy's changes of fortune were also responsible for the peculiarity of his nature. His father was a doctor, but his mother was a French governess of unstable character. Although he was of respectable parentage and received a good education he was rather a neglected child and knew the pangs of poverty and want. He first became a clerk in a lawyer's office, but did not stick there for long ; in the hope of getting better emoluments he enrolled in the army. These vicissitudes in Troy's life contributed to a great degree to making of him an easy-going, happy go lucky-man of no fixed principle.

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# ANNOTATIONS & EXPLANATIONS FROM THE NOVEL

*Chapter by Chapter*

## CHAPTER I

**Note** :—For full explanations, consult Page 154—269, in the explanation-part.

**Page 1.** *Chinks* — narrow openings. *Diverging wrinkles*—wrinkles proceeding in different directions. *Rudimentary.........rising sun*—an imperfect and faintly drawn picture of the rising sun. *On Sundays.........drunken section*—**See Expl. 1.** *Nicenecreed*—formal statement of Christian belief based on that adopted at a general council held at Nicaea, in Bithynia, Asia Minor in 325.

**Page 2.** *Felt hat*— a hat. *Tight jamming*—pressing closely. *Unstinted dimension*—more than full size. *Thumps*—heavy blows. *Green-face time keepers*—clocks of green colour. *It may be...........well*— **See Expl. 2.** *Tarried*—Lingered. *Cranniers*—"crevices ; cracks" (C.O.D.) *The mind......sinew*--due more to mental than to physical factors. (Flesh and sinew standing for the physical factors) *Vestal*—a secred virgin lady in Ancient Rome. *Unassumingly*—modesty. *If he ..... to wear well*—If this worth is to be judged by the manner of his public department, and not by his ability to dress in a befitting manner. *The prefix of man*—the adjective applicable to man. *Sloped*—inclined in a downward direction. *Norcombe Hill*—this is not actually the name of any hill in England ; the writer had probably in his mind "Toller Down between Dorchester and Crewkerne". *Spur*—a small range of mountains extending literally from a larger range.

**Page 4.** *Apex*—top, the summit. *Tailboard*—the board at the hinderhead of a cart or waggon, which can be let down or removed, for convenience of unloading. *Settle*—a long high-backed bench for sitting on. *Geraniums*—a genus of plants

with seed-vessels like a crane's bill. *Myrte*—an ever-green shrub with beautiful and fragrant leaves. *Cactuses*—An American plant, generally with prickles instead of leaves. *Perches*—seats. *Turn upon*—to be fixed upon.

**Page 5.** *Factitious*—Conventional. *Customary spot*—usual place. *Intrinsically*—essentially ; in itself. *Woman's prescriptive infirmity*—the weakness which belongs to woman as a matter of right. *Stalked*—walked prominently. *Dimple*—small hallow or depression. *She simply..............and son*—**See Expl. 3.**

**Page 6.** *Espical*—observation. *Turnpike, gate*—a gate set across a road to stop those liable to toll. *Toll-bar*—a movable bar across the road to stop passengers liable to toll. *Infringement*—breach. *Gabriel's features ..........or notoriety*—**See Expl. 4.**

**Page 7.** *Might have.........her thanks*— might have expressed her gratitude through her look. *We know......that kind*—we know how women value a kind deed of this type. *Piqued*—vexed.

## CHAPTER II

**Page 8.** *St. Thomas's*—the day sacred to the memory of St. Thomas, 20th December. *Desolating*—withering. *A shape..............indestructible*—a thing which appeared to be berennial. *Convexity of chalk and soil*—a form rising into roundness the reverse of concave which was made up of chalk and dusts. *On some ............confusion*—a day of catastrophe like the dissolution of the globe. *Granite precipices*—steep rocks of hard stone. *Topple down*—fall down. *Fringing*—adorning with an ornamental bordering. *Mane*—घोड़े की गर्दन के बाल। *Floundered*—struggled with violent and awkward motion. *Simmered*—boiled with a hissing sound ; here, in a state of suppressed anger. *Ferreting*—searching.

**Page 9.** *Taps*—gentle blows. *A mysterious...... shade*—massive darkness full of hidden or inexplicable matter. *Raking*—causing to incline or slope. *Chaunted*—sang. *Antiphonies*—singing of versicles or sentences by one choir in response to another, in church music. *Leeward*—towards

the side turned from the wind. *The North Star*—the North Polar Star. *The Bear*—the constellation of stars known and the Bear. There are two such constellations known as the Great Bear and the Little Bear. Here, the Great Bear is meant, the Pole Star being situated at the end of its tail. *Meridian*—an imaginary circle passing through the poles of the heavens, and the Zenith of any place on earth's surface. *Sirius*—the Dog Star, the brightest star in the heavens, situated in the constellation of Canis Major or the Great Dog. *Capella*—the name of a yellow star. *Aldebaran*—a star of reddish appearance. *Betelgeux*— a constellation of stars of red appearance. *Panoramic glide*—unbroken view of the smooth and continuous movement. The word 'panorama' means a continuous passing scene.

**Page 10**. *The poetry........ ................ the stars*—**See Expl. 5.** *After such a...... ......human frame*—**See Expl. 6.** *Muffled*—wrapped deadened. *The image...........approximate pattern*—**See Expl. 7.**

**Page 11.** *Lambing of his ewes*—tending ewes at the time they bring forth lambs. *Yet, although............ as a rule*—**See Expl. 8.**

**Page 12.** *Hurdless*—frames of twigs or sticks interlaced.

*Rustled*—made hissing noise. *Speck*—particle, *Wisp*—a small bundle. *Cravat*—a kind of neckcloth worn chiefly by men. *Cosy*—confortable. *Sheep crook*—an instrument for guiding sheep. *Ovine*—pertaining to sheep.

**Page 13.** *Ale*—a kind of wine, a beverage made from an infusion of malt by fermentation, correspinding to dhenomad of Bengal. *Oider*—a drink made from apples. *Flagon*—pot ; vessel with a narrow neck for the holding liquids. *Altitides*—positions, heights. *Dog Star*—Sirius. See under page 9, supra. *Pleiades*—a group of seven or more stars in the shoulder of the constellation of Taurus. These are so called after their mother Pleione, wife of Atlas. After their death they have changed into stars. *Orion*—one of the constellations containing seven very bright stars. Orion was

originally a hunter who was placed among the stars after his death. *Castor and Pollux*—two bright stars in the heavens. These were originally twin sons of Jupiter by Lada. They are the divinities of navigation, according to the Greeks. *Square of Pegasus*—the constellation of stars who sprang out of the blood of Medusa after Perseus had cut off her head. He became the thunder and lightning carrier of Jupiter. He was given to Bullerophon. When the Bullerophon wanted to scale the heaven, Pegasus threw him down and flew to Olympus and was placed among the stars. *Vega*—a bright constellation of stars. *Cassio-peias's chair*—a seat of the bright star Cassiopeia. According to the classical legend Cassiopeia was punished by Neptune for her vain boast of her daughter Andromeda. After her death she was made a northern constellation of thirteen stars *Being a man...... ...........beautiful*—**See Expl. 9.** *For a moment............. .. sunny side*—**See Expl. 10.** *To find themselves............. in isokation*—**See Expl. 11.**

**Page 14.** *Crevices*—holes, narrow openings. *Branmash*—a mixture of bran or the refuge of grain and meal beaten together for feeding catle.

**Page 15.** *He saw her..................first saw Paradise*—**See Expl. 12.** *Knuckles*—bones at finger-joints—*Going on*—"behaviour" (Chambers). *Indian red*—red leather imported from India. *Between the sheep..........Hill lately*—**See Expl. 13.** *His estimate............................ a beauty*—**See Expl. 14.** *By one of those............red jacket*—**See Expl. 15.**

**Page 16.** *Prosily*—in matter or fact language. *Nebula*—a little cloud of mistry appearance produced by a group of stars too distant to be seen singly.

## CHAPEER III

**Page 17.** *Sluggish day*—slothful day ; the day which was slow in coming. It seemed so to Gabriel who longed to see the girl of the night before. *Teerestrially*—on the earth ; lccally.

*Auburn*—golden-brown. *Ensconced*—established secretly. *Loop*—hole-"narrow vertical slit in wall" (C.O.D.),

*Bridlepath*—path through which one could ride with the horse bridled. *Pedestrian's track*—path for walkers on foot ; foot-path. *Horizontally*—flatly.

**Page 18.** *Kingfisher*—"small bird with long cleft beak and brilliant plumage, feeding on fish it captures by dividing (C. O. D ). *Lank*—Languid and shrunken. *Ambled*—moved by lifting two feet on one side together ; walked at an ease pace. *Bowed*—bend. *Sapling*—young trees. *Properly seated*—*i.e.* riding the horse with her legs sideways as women are accustomed to do. *Spirits*—sudden gushings out.

**Page 19.** *There was a bright— ...... true*—**See Expl. 16.** *Like exceptional .......... power*—See **Expl.** 18. *The adjustment —— .. difference*—**See Expl. 17.** *Features of consequence*—important part of the face, especially with regard to shape and visible effect, *e.g*, nose, eyes. ears, etc. *Severe*—sharply formed. *Regular*—harmonious ; symmetrical. *Shires*—countries. *Classically formed face*—face having the regular clear cut features of ancient Greeks and Romans. *That a gracefully......... curveds*—**See Expl. 19** *Without throwing of ............pleasures*—**See Expl. 20.** *Contours*—outlines.

**Page 20** *Yet she was ........ in towns*—**See Expl. 21.** *Conning*—studying ; learning by hear. *Canning by the some page*—*i.e.* closely booking at her face and form, of which she herself was also thinking, *The self-consciousness .. ..... less*—**See Expl. 22.** *Tickling effcct*—s nsation of the nerves being agreeably excited. *Chastened phase*—refined and subdued stage. *A stage of ten*—a deer having ten branches on horns.

**Page 21.** *Colloquist's*—interrogator's. *Antics*—grotesque posture" (C.O.D.) *Nettled palpitation*—annoying heart-throbbing. *From the maiden's graduated*—**See Exo 23.** *Flitting*—light passage. *With an air his ..works*—**See Expl. 24.** *Want of tact*--lack of intuitive perception of the right thing to do or say. *Indecorum*—un-eemliness : improprietory. *As without law ..... indecorum*—just as no act could be termed sinful if it had not been prohibited by law, so no conduct would be improper if it had not been been observed by one person. *Espial*—detection.

**Page 22.** *Contretemps*—"an inopportune occurance (French against time)" (Aldred). *Touched into life*—kindled. *Latent heat*—*i.e.* warmth of love which lay dormant in his heart. *Which drew .......... bonds*—As the evening advanced, the cold increased and a person felt as if his limbs were being gripped firmer and firmer by unseen bands. In other words, with the advance of evening came benumbing cold. Freezes to the sheets. *i.e.* their breath is turned to water vapour, even when they are well wrapped in bed-clothes. *Yeaning ewes*—ewes about to bring forth lambs. *Spouted in*—entered forcibly in a jet.

**Page 23.** Neckerchied or cloth worn round the neck. *Hurdless*—"Portable rectangular frames strengthened with withes or wooden bars" *He wished..................of language*—**See Expl. 25.**

**Page 24.** *Shaking....... Samson*—moving his body stand and limbs as Samson did when he pulled down the 'grand stand' occupied by the chief magnates of Philistia at the feast of Dagon. *To have saved............shunned it*—**See Expl. II.**

**Page 25** *But I can't... ........my tongue*—But I am aware that I am not as clever as you in giving expression to my ideas in suitable words. Just as a map gives an adequate idea of a locality, so a man's words should give clear expresion to his thoughts *Clever in my inside*—intelligent. *Disconcerted*—ruffled. *Compressing*—squeezing together. *To a demure impassivity*—presenting a grave look and showing utter absence of emotion. *Demonstrative*—given to tne manifestation of his feelings. *Swerved*—diverged from the regular line of motion. *Small-hearted*—faint-hearted ; timid.

## CHAPTER IV

Ans. **Page 26.** *The only ............ subordinated man*—**See Expl. I.** *Wel-favoured* — good looking. *Love being on .. —......his chances*—**See Expl. 28.** *His dog waited ..........the dog*—**See Expl. 29.**

**Page 27.** *Full of sound ... ....... nothing*—quoted from Macbeth, V. v. 27—28. *Pitch of existence* — intensity of (emotional) life *He liked .. .......whistling*—To while away his time he did not whistle, but repeated within himself the

name 'Bathsheba' and derived mental pleasure from his act. *Sworn by brown hair*—been of opinion that a girl of brown hair was the most beautiful. *Isolated himself... ...... small*—almost shunned society. *Love transforms........... supplants*—See Expl. 30. *Sunday basket* — *i. e.* good looking basket. *Stalked*—walked in a stately or imposing manner.

**Page 28.** *Of a nature ...... ornate*—he was not dressed nicely with the utmost care or negligently in a showy fashion. *Fine-marked day* — when one puts on an attractive dress. *Wet sunday*—a rainy Sunday when one puts a heavy middling looking dress. *Trimmed*—made neat and tidy. *Springs*—small shoots or twigs. *Inextricably*—unmanageably ; perversely. *Guana* — "excrement of see-fowl found especially in islands about Peru" (C. O. D.) *Roman cement*—"trade name for a hydraulic cement" (C O. D.) *Mace* — "dried outer coveroing of nutmeg." (C. O. D.) *Nutmeg* — "hard aromatic spheridal seed got from fruit of evergreen East-Indian tree" (C. O. D ) *Boulder* — water-worn round stone. *Scandal*—malicious gossip. *Staple topic*—principal subject of conversation. *Coteries*—select sets or gatherings. *One might ..... ... under them*—as if the sparrows were indulging in their scandalous gossips just as the men below the roof were doing. *Unpropitious*—inauspicious.

*Untoward... ......overtures*—unlucky beginning of Oak's opening of negotiations.

**Page 29.** *Arched shapes* — curved figures. *He never barked......... own good*—**See Expl. 39.** *Laurel bushes*—clumps of laurel shrubs, the laurel being a kind of glossy-leaved. shrub. *His mental.............opening*—what he had thought of the coming venture different widely from his real experience ; he had expected wellcome, but it was not forthcoming.

**Page 30.** *Excellent scholar*—well-versed in learning. *Every-day sort of man*—comman place person. *Treble quality*—threefold intensity.

**Page 31.** *Peony*—a large showy flower ; one species is carmine in colour, another white. *Expanded*—dilated with joy. *Sweetheart* — lover. *Snug*—comfortable.

**Page 32.** *Complacent form* — courteous variation. *Stunted* —dwarfish. *Holly* — "evergreen shrub with glossy leaves, small green flowers, and red berries" (C. O. D) *Seeing his advance .......... bush* — **See Expl. 32.** *Rounded eye*—eyes grown round or full in wonder and fun. *Forwardest* most eager ; pertest.

**Page 33.** *A frame for cucumbers* — "glazed structure protecting" cucumber "plants from cold" (C. O. D.) *And the babies in their births*—*i. e.* the birth of the babies will be put in the newspaper. *Every man jack*—"everv individual" (C. O. D.) *He regarded ........... marriage*—**See Expl. 33.**

**Page 34.** *Palliative*—soothing ; conciliatory. *Contracted ... .......... smallness*—*i. e.* yawned without opening her mouth wide – as that would be indecorous in public.

**Page 35.** *Genuine pathos*—true ring exciting pity or sadness. *Moral dilemma*—difficulty in deciding her duty. *Archness*—innocent roguishness. *Time*—put under control. *With luminous distinctness*—as clearly as possible. *Naivety*—well unaffected simplicity.

**Page 36.** *Moiety* — small share. *Disconcerted* — put out of countenance ; disturbed. *Hauteur* — "loftiness of manner" C. O, D.) *Because I am .............. witn me*— **See Expl. 34.** *Heerd* — *i. e.* heard. *Press* — urge. *Merry-go-round*—"revolving machine with wooden horses or cars" (C. O D) ; hence, a thing of mirth. *Skittishness*—wantonness. *Ecclesiastes*—"one of the books of the Old Testament, traditionally ascribed to Solomon" (Chambers). It is the record of the aberrations of a great mind that could find no rest till it returned to God" (Aldred). *Who was going .......... ever*—who was resolved to bid adieu to the vanities of the world and devote himself to the service of the Church.

## CHAPTER V

**Ans. Page 37.** *The more emphatic .......... character*—the degree of vehemence with which a person professes to relinquish the object of his desire is in direct proportion to the hollowness of his assertion ; he hankers after the object with as much fervour as the heat he displays in

saying that he hoes not want it. *Humours*—moods. *Oak belonged ........ was all*—See expl. 35. *Incipient*—"Beginning in an initial stage" (C.O.D.) *Nipped*—prinched off. *Weatherbury*—this is Puddletown on the river Puddle, five miles north of Dorchester.

**Page 38.** *Ebony-tipped*--a dark pointed, ebony being a black kind of wood. *Splotches*—daubs, smears. *Turner's pictures*—pictures drawn by Turner. *Turner*—"(1775-1851) the great landscape painter who gradually evolved from the tradition of Claude to a personal and impressionist use of paint. His reputation was greatly increased by the publication of Ruskins Modern Painters" (Aldred). *Staple*—"fibre of cotton, wool *etc.*, viewed as determining its quality" (C.O D.) *Long experience .. .......trustworthy still*—See Expl 36. *When the author should die*—*i.e.*, when George would be no more. *Insuperable difficulty*—unconquerabe. obstacle, page 39. *Chalk pit*—hole made in digging for chalk. *Converged*—tended to meet in a point. *Brow*—edge. *Down*—open high land. *Abnormal ...... music*—unusual ringing (of sheep-bells) causing a continuous musical sound to which his ears were accustomed. *Well-known idle tinkle*—familiar tinkling sound indicating nothing abnormal. *Intermittent rapidity*—swiftness of tinkling ceasing at intervals.

**Page 40** *Tore down the lane*—ran through the lane as quickly as he could. *Forward ewes*—ewes that have just given birth to lambs. *Fall of lambs*—bringing forth of lambs. *They are not ...... no sheep*-See Expl. 37. *Dark and motionless*—sombre and still. *Like Napoleon at St. Helena*—Napoleon Bonaparte, the great French Emperor, after his defeat by the Duke of Willington at the Battle of Waterloo in 1815, was imprisoned by the English in the island of St. Helena in the Atlantic Ocean where he lived, chafling and impatient, till his death in 1821. *Darted—through Oak*—rose suddenly in Oak's mind. *Mangled carcases*—lacerated dead bodies. *In their condition just now*—in their present maimed and mangled condition.

**Page 41.** *Oak was........... defenceless sheep*—See Expl. 38.

*Phase*—aspect. *Dispersed at a blow*—wasted by one hard stroke. *Laid low*—buried. *Taxed*—exacted ; laid under contribution. *Stupors*—dazed states ; torpidities. *Listlessly*—languidly ; indifferent.

*Attenusated .....moon*—reduced outline of a moon brownish yellow in colour. *Elongating*—lengthening. *Phosphoric streak*—sparkling line.

**Page 42.** *Worrying*—repeatedly shaking or pulling about with the teeth. *Momentum* impetus. *George's son had...... ...compromise*—**See Expl. 39.** *Stocked*—provided with livestock, *i.e.*, sheep.

## CHAPTER VI

**Ans. Page 43.** *Statute or hiring fair*—"a statute fair at which servants are hired" (English Dialect Dictionary) Hardy refers here to the Martinmas Hiring Fair where labourers were hired for one year. *Casterbridge*—This is Hardy's name for Dorchester, the capital of Dorchest. It is the arterial centre of Wessex novels. Each notable building suggests a personality ; Boldwood and Manston are wedded by memory to the country jail, Bathsheba diffidently entered the Corn Exchange, and poor Fanny Robin tottered to the door of the Union" (Sherren). *Blithe*—merry. *Waiting upon Chance*—lying in expectation of luck favouring them with employment. *All men........ the same*—all of them belonging to that species of human beings whose work consists in carrying heavy loads in direct opposition to the force with which gravity attracts them towards the ground, and whose enjoyment consists in cessation or rest from this work. *For a place*—for a situation. *A bailiff's*—the situation or post of a landholder's steward. *Paler*—of more whitish or ashen complexion than before.

**Page 44.** *He had sunk........ the loss grain*—**See Expl. 40.** *A sergeant*—Sgt. Trov (mentioned later) was in this regiment. *Beating up for recruits*—collecting persons for enlisting in the army. The metaphor is from the striking of bushes to rouse game for hunting. *Stem*—curved piece of timber. *Large rural connection*—many customers among the pastoral population.

*Absorbed*—Eaten up. *Regulation smock-frock*—outer linen garment of shirt-like shape, and of the correct pattern. *Kerb*—"stone edging to pavement or raised path" (C.O.D.) *Pavement*—paved footway at side of road.

**Page 45.** *In the subjoined form*—as mentioned below. *This reply invariably .. this point*—**See Expl. 41.** *It is safer .. in the fair*—**See Expl. 42.** *Arcadian*—"from Arcadia, a region in the middle of the Peloponnesus surrounded on all sides by mountains. The inhabitants were chiefly employed in hunting and the tending of cattle ; whence their worship of Pan. They were passionately fond of music" (Aldred) *Loungers*—saunterers ; olders. *Shottsford*—Blandford, a market town in Dorset, is so named by Hardy.

**Page 46.** *Weatherbury*—*i.e.* Puddletown. "Eight miles distant from the Wessex novelist's home is the village of Puddletown, known by the name of Weatherbury in Far From the Madding Crowd. There Church therein described remains in tact, but Warren's Malthouse disappeared twenty-five years ago" (Sherren). *Intrinsically*—by themselves ; essentially. *Traversed*—cut across *Braided*—Plaited or entwined. *Creases*—wrinkles. *Pied*— dotted ; spotted. *Tappel* — touched gently. *Bowled along helter-shelter*—went fast and smoothly in a discorded manner. *Tucking*—drawing together into small compass. *Roosts*— resting places (of birds) *Cock-pheasant male pheasant*—a kind of game-bird. *Wheezy*—breathing with audible friction.

**Page 47.** *Truss*—"bundle of old (56 lbs) or new (60 lbs.) hay or (36 lb.) straw" (C.O D.) *Shafts*—pair of bars between which horse of vehicle is harnessed. *Inward melancholy*—inner or mental sadness *Introspective*—given to self examination. *Conning*—studying closely. *Untoward*—unfavourable. *The god*—*i.e.*, the god of sleep, Somnus or Hypnus as he is differently called. *Dandled*—tossed.

**Page 48.** *Opiate*— drug dulling physical or mental sensation. *Charles's Wain*—The great Bear or Ursa Major which presents the shape of a waggon. *But that's only their insides*— **See Expl. 43.** *Ay*—so 'a do seem-ves, she looks like that. *Larynx*— "cavity in throat holding vocal cods"

(C. O. D:). *Feymell—i.e.* a female. *Such a shy man as I be*—Of p. 64. *Peanner*—piano.

**Page 49** *D'ye tell o't*—Indeed : You tell me of such a thing ! *The crunching ... waggon*— the harsh grinding noise made by waggon in passing over the gravelled path. *Ricks*—stacks of hay, corn, peas, etc., regularly built and thatched. *Gaiters*—covering of cloth, leather, etc., for legs below knees or for ankles.

**Page 50**. *Superincumbent* — superimposed ; lying on something. *Elongated*—lengthened. *Crackle*—slight cracking sound. *Pyres*—heaps of combustible material. *Scroll*—spiral or flower line. *Startling juxtaposition*—alarming proximity or nearness.

**Page 51**. *Timed........ fames*...keeping time with the rapidly jerking flames. *Draught*—curient of air. *Staddles—i e.* the framework of the rick ; the supports of stack-stands. *Licked* — played lightly over. *Reed drawing* — "pulling rough straw through a frame which combs it out" (E. D. D )

**Page 52**. *Beeting*— overhanging. *Astride*—with legs on each side. *Apex*—top ; peak. *Bough*—tree branch. *Stifling*—suffocating. *Restive*—refractory ; stubbornly standing still or moving backwards or sideways. *Equestrian*—rider on horseback. *Barn*— "covered building for storing grain, etc".

**Page 53**. *Whizzing*—moving with great speed through air. *Worsted*— defeated ; brought under control. *Stalked off*—strided or walked in an imposing manner. *She've*—she has. *Pitch-and-toss* -"game of skill and chance in which coins are pitched at a mark" (C.O.D.)

**Page 54**. *That black...... it — i.e.* veil. *Smudged*—stained black with smoke. *Charred*—burnt. *Cold-hearted*—unk nd. *Abashed*—confused (with shame).

## CHAPTER VII

**Page 55**. *To be amused*—to feel pleasant. *Singularity*—oddity ; strangeness. *Concerned*—affected. *Awkwarardness*—clumsiness. *With a little ......cheek*—somewhat saucily. *The baliff* ........hiring—**See Expl. 44.**

**Page 56.** *Knock.............................. drop—i.e.,* enjoy ourselves and drink. *Malthouse*—tavern or inn where malt-liquor is sold. "Warren's Malthouse was in existence till 1875. *As a Christian........ contribute*—The baliff, having asked Oak to go to Warrens Malthouse were somebody could get him a lodging, moved away leisurely in the same manner that a Christian slowly walks sideways from a religious charity-box without giving any alms and in a manner so as not to be seen that he has not given anything. *Offertory-plate*—plate on which money is collected in a religious service. *Victauls*—food. *Indurating*—hardening. *A figure*—This was Fanny Robin, as will appear later.

**Page 57.** *Dulcet*—sweet and melodious. *Timorously*—timidly. *Dull cadence of finality*—cheerless but decisive tone. *Coaxingly*—soothingly ; complacently.

**Page 58.** *Parish*—an ecclesiastical district having officers of its own and supporting its own poor. *Shivered*—shook, because it was cold. *He had ..............already to little*—See Expl. 45. *He fancied.......... fragile creature*—See Expl. 46. *Moderating*—keeping within bounds. *Mece imprissions*—simple effects made on the mind by an object.

## CHAPTER VIII

**Page 59.** *Louvre-boards*—"arrangement of overlapping boards or slips of glass to admit air but exclude rain (C.O.D.). *Skimmid*—lightly touched the surface in passing over. *To an Elymas-the-Sorcerer patern*—after the manner of a blind man. Elmas the Sorcerer was "a native of Paphos, an opponent of St. Paul and a practiser of sleight-of-hand tricks. Paul struck him with temporary blindness so that he was obliged to feel his way along with his hands. See Acts xiii. 6-12. 'And immediately there fell on him a mist and a darkness ; and he went about seeking some to lead him by the hand' (V. II)" (Aldred). *Kiln*—furnace ; oven. *Stone-flag flour*—pavement made of flat slabs of rock. *Settle*—"bench with high back and arms and often with chest from seat to floor" (C.O.D).

**Page 60.** *Maltster*—one who makes malt liquor. *Genarled*—knotty or twisted with age. *Lichen*—cellular cryptogamic plant, probably fungus, usually of green, grey, or yellow tint growing on and colouring rocks, tree trunks, etc. *Ocularly*—with the help of the eyes. *We heard .........—door*—heard somebody handling the door awkwardly. *Robbin*—"small bar and string for raising door-latch" (C O D). *Ancient*—very old. *Rusty crane*—old machine sofa moving weighs on which rust has collected for want of use. *Gable Oak's*—*i.e.* Gabriel Oak's. *Formula*—"set form a words" (C.O.D). *Placidly*—mildly. *Knowed*—knew. *Trading o't*—playing your trade; carrying on your vocation. *Biding*—abiding (archaic); remaining. *Yet*—your.

**Page 61.** *Sworn brothers*—intimate friends. *Billy*—*i.e.* William *Whiskers*—*i.e.* moustache and beard. *Chinchilla*--greay, like the fur of the chinchilla a small south American rodent. *Shade*—colour. *Mind*—remember. *Purification Day*—Feburary 2nd, the day of the purification after child birth, of the virgin Mary. *Use-money*—the premium or interest paid for the possession and employment of borrowed money. *Gied away*—given away. *Traypse*—walk. *Vestry*—room attached to a church where vestments are kept and parochial meetings are held. *'Tis gape.............. with us*—our custom is to open our mouth and swallow. *A drap of sommit*—a drop of somewhat, *i e.* some sort of wine. *Bleared*—made dim-slighted and dull. *God-forgive—me*—"a two-bandled tall mug" as explained on Page 62 of Text, lines 1-15.

**Page 62.** *Furred*—coated with a crust adhering to the surface. *Extraneous*—of external origin. *Extraneous matter*—*i.e.* dirt. *Encrustation*—covering made of dirt and ashes. *Cider*—a kind of drink obtained from apples. *Incontestably*—undoubtedly. *Toper*—drunkard. *Clane*—clean.

**Page 63.** *Mis'ess*—mistress. *Victuals*—food. *Chaw*—chew. *You bain't*—you are not. *Particular*—fastidious. *Grandfer's own grandson*—worthy grandson of a worthy grandfather. *Un-particular*—not fastidious about anything

*Saint-simoning ........... alike*—socialistic doctrine of equal distribution of property as initiated by Sait-Simon. "Claude Henri, comte de Saint Simon (1760—1825) was the founder of positivist philosophy. He put forward various projects for political and social reform and sought to promote international peace by creating a league of nations in Europe. He also made proposals for reorganising society on a socialistic basis by a better reorganisation of industry and labour." (Aldred). *He was man ......—...his imagination*—**See Expl 47.** *Orthographical differences*—deviations in the matter of spelling.

**Page 64.** *Spacious countenance*—prominent, broad appearance. *Private glimer*—secret sparkle.

*Godfather*—sponser at baptism. *Subtly-jovial kind*—cleverly pleasant sort. *Simpered*—"smiled affectedly" (C O.D.) *Seed*—saw. *Complacency*—tranquil pleasure, self-satisfaction. *Bashful*—shy.

**Page 65.** *Concerned to her heart*—troubled in her inmost feelings. *Drop of drink*—drop of wine. *And so 'a lost himself quite'*—and in consequence he lost he lost his way hopelessly in the wood.

**Page 66.** *Impassive*—serene ; without being affected by feeling or emotion. *Afeared*—afraid. *Nohow*—anyhow. *Man-a-lost*—a man is lost. Sherren remarks : "A reasonable assumption concerning the origin of this anecdote is suggested by the current nickname borne by the inhabitants of a tiny hamlet near Blandford, who are known as Houghton owls.

This whimsical appelation was earned in the following manner. Many years ago, John Joyce, a native of the place, missed his way in the wood, and being both timid and benighted, he called out lustily for help. The only answer to his cries was the hoot of the owls mistaken by him for an answering human voice. 'I am a lost man in the wood, John Joyce of Houghton', shouted he 'whoo-whoo ?' creeched an owl. 'Beast deaf' snapped the aggravated man, 'John Joyce I tell ye'. 'Whoo-Whoo ?' again resounded from the darkness, and it is said the man's upbraiding continued till he was overheard and rescued by a neighbouring villager".

*Brazen*—strong as brass. *Hollering—i.e.*, holla-ing or shouting. *Ha' said*--have said. *Keeper—i.e.* Game-keeper. *Day*—evidently the name of the Game-keeper. *Metheglin*—"a spiced, or medicated, variety of mead", *i.e.*, alcholic liquor of fermented honey and water, "originally peculiar to Wales" (O.E D.). *Bain't ye*—are you not? *Narrative capabilities*—capacity or power of being narrated. *The Lord's Prayer*—the prayer of Jesus Christ, the ideal Christian prayer, as contained in Matthew, vi, 9—13. *The Belief*—the Apostle's Creed or summary of articles of religious faith.

**Page 67.** *The Ten Commandments*—See Exodus, xx. 1—17. *Dearly Beloved Brethren..............Saying After me*—Evidently Poorgrass had committed to memory some few passages of the Bible, and his poor stock is used up. *A meditation subject .........discussed*—**See Expl. 49.** *Was took bad*—fell seriously ill. *O't*—of it. *'a b'lieve*—I believe filled. *I'd*—I would. *En*—him. *Outside my skin*—his inside being filled to the brim with wine. *Mane*—mean. *Maning*—meaning.

**Page 68.** *Thimbleful*—as much as a thimble would hold; a small quantity. *As dry as a lime basket*—like a basket of lime which is utterly dry and so capable of sucking in a very large quantity of water. *Drunks*—drinks. *White Monday*—white Monday, *i.e.* Monday following White Week or that containing Whit Sunday or the seventh Sunday after Easter. *Tipple*—strong drink. *But for a wet...........merry soul*—**See Expl. 50.** *'True', said..............of life*—**See Expl. 51.** *'a died*—she died. *But 'a was.........poor soul*—Jan Coggan is afraid that Charlotte may have gone to hell after her death as fortune never shined on her when she was alive.

**Page 69.** *Long-hundred o' times*—many hundreds of times. *Private twirl*—confidential circular motion.

**Page 70.** *His heart ............he would*—he could not restrain his mind from thinking of other women in spite of his best efforts. *Tribulation*—severe suffering or trial. *But at last ... ... .. mutual love*—**See Expl. 52.** *'Well, 'twas a most ... ... ... to say it*—**See Expl. 53.** *Godly*—religious. *Took to saying "Amen"*—adopted the habit of saying "Amen" or "So be it", as is said at the end of a prayer. *Clerk*—clergyman

(Archaic). *Money-plate*—plate for collection of charity money in the church. *Let your ....... shine*—See Mathew, v. 18: "Let your light so shine before men that they may see your good works, and glorify your Father which is in heaven". *Come-by-chance*—*i.e.* of doubtful fatherhood.

*Nab*—sieze, suddenly. *Box*—slap. *Charity-boys*—helpless orphans living upon public charity. *Natural to the saintly inclined*—which religiously disposed persons do as a matter of course.

**Page 71.** *Chiel*—child. *Baily*—*i.e.* bailiff or steward. *A queer Christian*—this is Clerk's remark on the bailiff, a man of loose morals. *The devil's cowl*—the Devil appearing in the dress of a monk. *Cowl*—"Monk's hooded garment' (C. O. D.). *Would as soon..............I do so*—would, unlike ordinary men, tell lies even on the Sabbath-day, alleging false complaints against me or anybody. *You do tall*—you are exaggerating. *Antithetic laughter*—*i.e.* laughter aroused by two opposite fellings, *viz.*, how the bailiff successfully lied against people and how instensely miserable ordinary people are without being duly aware of the depth of their misery. *Mind*—remember. *Terrible crooked*—dreadfully bent with age. *Is three-double*—bent thrice, his body looking like three parts made into one.

**Page 72.** *Malter*—maltster. *Mannerism*—peculiarity of speech. *Bode*—abode; lived. *Upper Longpuddle*—this is Piddlehinton. *Hoeing*—digging up the weeds and loosening the earth. *Chargeable to the parish*—making the parish responsible for my maintenance in case I were disabled. Disability after one year's residence in a parish made the parish responsibe; residence for less than a year did not. *candlemas*—2nd February, the day of the Fest of Purification of the Virgin Marry. *Chok' it all*—choke it or chuck it; stop your talking!

**Page 73.** *I be no............. of*—I am so small that my age is not worth mentioning. *Disparage*—lower. *Struck up ..............Fair'*—started playing on his flute the notes of a song begning with 'Jockey to the Fair'. *Tapping*—striking the ground.

**Page 74** *Individuality*—personality. *Cadence*—intonation. *Ba'dy*—bawdy ; obscene. *A man of iniquity*—unrigh-eous man. *A man in the Bible*—*i. e* a deeply religious man. *Clanest*—cleanest. *Tramp*— vagabond. *Turnpike*—road on which turnpike gate is put up. *Scrimped* — "screwed up" (E. D. D.)· *Strangled*—throttled ; killed by squeezing windpipe. *Scarecrow*—hideous looking. *Ghastly grimace* — fierce look. *The chorus of 'Dame Durden'*—the musical composition which has 'Dame Durden'as the refrain.

**Page 75.** *Winning suavity* — persuasive politeness: *He would never............... - ...Minerva herself* — **See Expl. 54.** *'Danged if ye ........ ...general laughs*— **See Expl. 55.** *As if hung in wires*—undecisive as to leaving the place although I was in need of going. *Vocation*—object of intense devotion. *Halted lamely*—stopped abruptly.

**Page 76.** *Flourishing* — shaking or throwing about, *Ominously*—in a manner to show that something disastrous had happened. *Teeming with*—full of. *What's a-brewing*—what mischief is going to happen ? *A-brewing*—threatening. *Fleed at*—flew at ; attacked violently. *Tomboy* — romping girl. *Persecute*—he meant to say 'prosecute. *Neck and crop* —"headlong, bodily" (C. O. D.) *Profound*—demanding deep study or thought.

**Page 77.** *Morsel*—bit. *Spasmodically* — with sudden convulsive movement ; hysterically. *'I've had ... ......all alone'*—**See Expl. 56.** *Crowner's*—he means, 'corner's, *i. e.*, of an officer of county, district, or municipality holding inquest on bodies of persons supposed to have died by violence or accident. Coroner's inquest is the enquiry held by coroner's court as to the cause of death.

**Page 78.** *Bonnet*—"woman's out-door head-dress without brim, with strings, and covering no part of forehead" (C. O. D.) *Her young man*—her lover. *Close*—secretive.

**Page 79.** *Casement* — window. *Effaced* — wiped off. *Farrier's*—horse-doctor's. *Paradise Lost* —"the greatest epic poem in the English language, written by John Milton (1608—1674)" (Aldred). *The Pilgrim's Progress*—"by John Bunyan (1628—1688), the greatest allegory in the world,

remarkable for its beauty and simplicity of language, its vivid impersonations and the humour of its treatment" (Aldred). *Robinson Crusoe*—"written by Daniel Defoe in 1721, has long been a favourite on both sides of the nursery" (Aldred). *Diligent perusal*—industrious study.

## CHAPTER IX

**Page 80.** *Bower*—dwelling ; abode. *Of the early........ Renaissance*—of the style of architecture belonging to the age of the revival of art and letters under the influence of classical models in the 14th and 15th centuries. *Demesnes*—estates. *Fluted pilasters*—square or rectangular columns or pillars attached to a wall and usually serving a decorative purpose only, with flutes of grooves made in them. *Panelled*—covered with a flat surface with raised margins, or with a surrounding frame. *Columnar*—having the round appearance of a column. *Coped*—"having the top of upper surface sloping down on each side like a coping". (O. E. D.) *Gables*—"triangular upper parts of walls at end of ridged roof". (C.O.D.) *Finials*—ornaments, placed upon the apex of gables. *House-leek*—"a succulent herb with pink flowers and a thick stem and leaves, the latter forming a dense rosette close to the root, which grows commonly on walls and the roofs of houses" (O.E.D.) *Sengreen*—same as 'house-leek". *Sprouted*—shooting forth. *Encrusted*—thickly covered. *Facade*—"face of building towards street or open space."

**Page 81.** *Had turned..... away*—had made the back part of the building its front, thus following the principle of reversion. *Balusters*—set of short pillars, slender above, pear-shaped below, supporting handrail of staircase. *Handrail*—railing alongside of stairs. *Vermiculations*—"a to rtuous boring or marking made by or resembling the track of a worm" (O.E.D.) *Creak*—harsh, strident noise. *Rotundity*—roundness. *Terburg*—"more commonly. Terborch (1617—1681), a Dutch painter of portraits and genre-pieces, whose high finish is not acquired at the expense of vivacity" (Aldred). *Gerard Douw*—(1613—1675) a celebrated Dutch painter of genre-pieces who gained a reputation for the scrupulous care which he spent upon every detail in his pictures. His placing of figures and

disposition of light is admirable, and his finish is workmanlike, but he is not to be placed in the first category of artists"

**Page 82.** *Elastic*—buoyant. *Mannerliness .... duty*—well-mannered or polite behaviour exhibited as an additional mark of obedient service. *Scrubbing brush*—brush used for the purpose of cleansing. *Charwoman*—"woman hired by the day for house-work" (C.O.D) *Pippin*—kinds of apple. *Wicket*—small door or gate, especially one besides or in the compass of a larger one for use when the latter is not open. *The further . ..... narrative*—Liddy did not say anything more about her solicitous regard, but her look showed her inward perturbation. *Fluttering ....... possibilities*—labouring under a crowd of thoughts of sensational import. *Here's a mass*—I am in a muddle, being full of dirt.

**Page 83.** *Thirtover*—"contrary, morose, unruly" (English Dialect Dictionary). *Pancake*—"thin flat battter-cake fried in pan' (C.O.D). *Twril* -revolve or turn round rapidly. *Mop*—bundle of coarse yarn or cloth fastened at end of stick, for cleaning floors, etc. *With the occuracy ......Mathematics*—with rigorous precision. *Shaggy*—looking hairy and coarse. *Fragments of dough*—detached pieces of kneeded flour. *Encursted*—overlaid. *'I am never .........the door'*—See Exp. 57. *Is quite a object*—is a strange sight to see.

**Page 84.** *Put her to school*—sent her to school ; arranged for her education. *Who with...........our rivers*—There were many person's in this district whose surnames were Coggan or Smallbury, just as there are many rivers in England bearing the names of Avon and Derwent.

**Page 85.** *Staid*—of steady and sober character. *Pucker*—"a state of fright, perplexity, agitation ; confusion" (E.D.D). *But what between ........ in the wilderness*—**See Expl. 2.** *Lots of 'em, I daresay*—many, very likely. *Aspiring virginity*—ambitious maid. *Inspite .... ......as old*—even though she fell ill-tempered that she should be generally known as an old maid.

**Page 86.** *How sweet..........you*—It is indeed a lovable thing to be in a position to refuse an offer of marriage, as

this shows that the maid in question can make her choise between several lovers. Unfortunately, it is the lot of many maids to accept gratefully the first offer that she gets of marriage, because another offer may not bo forthcoming afterwards. *Mouths of consequence*—persons of high dignity. *Getting low-toned*—becoming less full of light. *Dim with... ..... ..... night* covered with a slight veil of haze with the approach of night. *The whole string .......... whole of family*—See **Expl. 3** *Drabbet* twilled linen of dull night brown colour used for smock-frock *Honeycomb-work*—ornamental work hexagonically arranged. *Pattens*—overshoes with wooden soles on iron rings, etc. for raising wearer's shoes out of mud, etc. *The Phillistines be upon us*—the noisy, turbulent fellows are invading us. Cf. Judges, xvi.9 : "Now there were men lying in wait, abiding with her in the chamber. And she said unto him. The Phillistines be upon thee, Samson" The Phillistines were the enemies of Israel and caused the Israelities a lot of trouble.

## CHAPTER X

**Page 87.** *Upper*—farther. *Form*—bench. *Settle*—bench with high back and arms. *Time*—book for recording workmen's hours of work. *Surveying ......... money*—looking at its beautiful workmanship but not wishing to have it as her own on account of its usefulness in the world. *Thieving*—stealing.

**Page 88.** *Dragged*—dredged : searched, by means of a net, the bottom of *Mane*—mean *I be... ........Poorgrass*—I am the person bearing the name of Poorgrass. *Nothing in my will ...... out*—See **Expl. 1.** *Do carting things*—am a carter, *Seed time*—sowing season.

**Page 89.** *Mem*—madam. *A's*—he is. *Iniquites*—unjust or unfair words. *Squire*—chief landed proprietor. *Cuss*—curse. *Tending*—looking after. *Thrashing machine*—machine for beating out or separating grain from corn. *Wimbling*—a 'wimble' is 'an instrument used for twisting bands for trusses of hay, faggots, etc." (E.D.D). *Haybonds*—"ropes of twisted hay, used to bind truss, or to fasten thatch on

stack" (E D.D.) *Early Flourballs, Thompson's Wonderfulls*—"varieties of potato not now cultivated" (Aldred). *Dibble*—"an implement for making holes to receive seed" (Aldred). *Yielding*—complaint ; submissive. *As scarlet a pair—i.e.*, both the women are utterly un-Christians, like the Scarlet Woman spoken of in Revelations, xvi. 4—5 *Goaned*—uttered in disapprobation. *Under his breath*—in a whisper.

**Page 90.** *Twitched*—moved or contracted his muscles spasmodically. *Slinking off*—moving away with guilty or ashamed air. *With clicking pattens*—wearing wooden over-shoes that ade light sharp sound as she walked. *With greater . . . . . . . . . . tone*—in a louder voice and in a more authoritative manner. *Conjugal tenderness*—affection due to wedlock. *Tool*—mechanical implement. *Gawkhammer*—"a ga;ing fool, one who stares vacantly" (E.D D) *Heh-heh-heh— . . . . . . . . . the husting*—See Expl 2. *Make himself official*—show himself off as a person employed in public capacity. *By a sideway . . . . . . . . chair*—going nearer to the chair on one side.

**Page 91.** *Who can he have—i e.*, whom can he get. *Oh you see . . . . . . . for the boy*—**See Expl 3.** *Ah, pore widow-woman . . . . . . . children mem*—**See Expl. 4.** *Staggered*—astonished. *Other than strangers*—known to each other. *Air*—affected manner.

**Page 92.** *The case is . . . . . and reserve*—**See Expl. 5.** *Clogged*—encumbered. *In round numbers*—in tens, hundreds, etc ; he means to say, 'in plain language'. *Steady*—constant; sober. *Dragoon-Guards*—cavalry regiment. *Route*—(military tems) marching orders. *Like a thief in the night—i.e.*, secretly. *His — i. e.*, the thief's. *Nature* — inborn character. *Pranced*—rode showily in a warlike manner.

**Page 93.** (*Vitals*—vital parts or parts essential to organic life. *e g.* lungs, heart, brain. *Public-house*—inn or tavern providing food and lodging, especially alcoholic liquors, to be consumed on premises. *Nameless woman*—public women ; courtesans. *There was not a dry eye, etc*—the drunkards and prostitutes were filled with maudlin tenderness at hearing the notes of the lewd song, and shed sentimental

tears. *Private*—ordinary soldier without rank or distinction. *Goings-on*—State of affairs.

**Page 94.** *Then this small . . . . . . . . . . . . . was closed*—**See Expl. 6.**

## CHAPTER XI

**Page 95.** *Dreariness*—dismal gloominess. *Prospect*—view. *Constituent*—component part. *It was a night ... ... ... prompt to enterprise*—**See Expl. 1.** *Meadow*—low well-watered ground. *Moor*—open waste land. *The changes ... ... ... ... the leaf*—**See Expl. 2.**

**Page 96.** *Tropidity*—numbness. *Embrowning*—making brown. *Fungi*—mushrooms, toadstools, mould *etc.* the different varieties of cellular cryptograms. *Obliteration*—blotting out. *The climax ... ... of snow*—**See Expl. 3.** *Chaotic ... ... ... flakes*—like fleecy tufts of snow floating disorderly in the sky. *Cavern*—underground hollow. *Facade*—"face of building towards street or open space" (C.O.D.) *Notched*—nicked ; indented. *Pronged*—forked ; projected like spikes. *Flat*—plain, low land. *Fluffy*—downy ; fur-like soft.

**Page 97.** *Muffling snow*—snow covering up and deadening the sound. *Spot*—*i e.* the hazy shape (of Fanny Robin) that was advancing. *Dwindled smaller*—became smaller. *Smacked*—struck with a cracking sound. *The throw ... .. ... woman*—A man, or male person, would have thought of a plan of action like the throwing of a morsel of snow against a distant window and would have hit the mark ; as, however, the snow did not reach the mark in this case, it must have been a woman who threw it. *Utter imbecility*—complete physical weakness. *Pimpled*—marked with small swellings.

**Page 98.** *Gurgle*-bubbling sound. *Sluck*—sound like the call of a hen to her chickens. *Flapping*—beating with a sound as if striking with something broad. *The high ... . ... to-night*—**See Expl. 4.** *Blurred spot*—obscure mark, *i e*, the indistinct figure (of Fanny Rabin). *Tremulously*—quiveringly; timidly. Orderly officer, or officer of the day.

**Page 99.** *Bugle*—"brass instrument like small trumpet used for military signals" (C.O.D.) *Faltering*—wavering. *Carriers*—"persons playing for hire with cart for conveyance of parcgls" (C.O.D.) *Weigh ... ... .. ... earth*—humbles me to the ground. *License*—farmal permission from proper authorities. *Forward*—part ; saucy.

**Page 100.** *Worry*—tease ; harass. *Ex-postulation*—friendly remonstrance.

## CHAPTER XII

**Page 101.** *In her own person*—personally, without the agency of a bailiff. *Proxy*—"agency of substitute or deputy" (C.O.D.) *Corn Exchange*—building where farmers assemble for busying and selling corn. *Ground-ash saplings*—walking sticks made of young ash trees. *Restful*—quiet. *Pereginations*—travels ; movements from one place to another. *Tuckled*—thurst. *An issue ... ... ... ... oblique eyes*—when the few grains of corn were, after examination, scattered on the floor they were eaten up by a few folws These fowls belonged to the town and were very cunning. They were aware that grains of corn were thus thrown away on the Stock Exchange. They had therefore, entered the building unnoticed, and were looking slantingly with their heads bent forward to see when the grains would be thrown on the floor.

**Page 102** *Daintily*—tastefully. *She moved ... ... ... ... furnaces*—**See Expl.** *Lumbering dialogues*—noise conversation. *Something in the exact ... ... — ... simple clearness*—**See Expl. 2.** *Strange to say ... ... ... ... ... ... .. from meanness*—**See Expl. 3.**

**Page 103.** *Headstrong*-violently self-willed. *Lightens up*—sheds light upon ; makes bright. *Shapedly*—of a pleasing shape. *Picked up*-laid hold of and taken up, *i.e.* chosen for marriage. *It would ... ... ... .. prices altogether*—**See Expl. 4.** *The numerous ... ... .. the flock*—**See Expl. 5.** *Perplexed* puzzled ; bewildered. *Respectable minority*-smaller party not inconsiderable in number.

**Page 104** *But the smallness ... ... ... ... mystery*—**See Expl. 6.** *Recusant's*—oft he person refusing compliance with

regulations, *i.e.* of the person who had not joined in the universal admiration. *Roman features*—distinctive facial characteristics of the inhabitants of ancient Rome, the most prominent being a nose with high bridge. *Probably, as with... ... ... ... ... married man*—**See Expl. 7.** *Gig*—"light two-wheeled one-horsed carriage". *Drapery parcels*—packages containing cloth and linen and cotton fabrics. *Lineaments*—distinctive features.

**Page 105.** *Eyes everywhere*—all eyes were turned towards me. *Knowed* knew. *At all piqued*--irritated in the least. *Bowled alone*—went fast and smoothly in their carriage. *Unimpeachable breed*—faultness stock. *Outstripped*—passed in running. *Abstractedly*—"in an absent-minded way". *Thin air*—imperceptible to the sense of sight. *Interesting*—of the kind exciting curiosity or attention. *Owns*—acknowledges. *Wrapt up*—rapt ; absorbed.

**Page 106.** *Jilted*—capriciously cast off after having encouraged him as a lover. *Just between the two*—*i.e.*, both the man and the woman were to blame.

## CHAPTER XIII

**Page 107.** *Sortes Sanctorum*— divination by chance selection of passages from the Holy Writ. *Mouldy pile*—the old and out of date building. *In other annals*—in the records of the person who had sold it second hand to Bathsheba. *Liddy, like a... exercise it*— **See Expl. 76.** *Quarto Bible*—Bible printed on sheets of paper folded twice. *Well, there's... . . . same*—in spite of your disbelief, the divination by means of the Bible and key reveals many future events.

**Page 108.** *And it makes . . . . fearful*—it causes one's heart to throb violently in expectation of what it reveals. *Bounding*—leaping. *Disregard of*—indifference to. *Divination*—prediction. *Perhaps 'tis wrong*—Liddy has some misgiving as to having recourse to divination on the Sabbath day. *What's right . . . Sundays*—if there is no harm in resorting to divination on weekdays, it is harmless to do so on Sundays also. *Drab*—of dull light brown colour. *The special verse*

*. . . on the book*—See Expl 77. *Blushed guilty*—grew red with shame as if she had committed a culpable offence. *Adumbrating*— faintly indicating. *Track*—continuous line. *Pew*—place (often enclosed and raised) in church appropriated to a family or others.

**Page 109.** *Assumed . . . Physiognomy*—became small in countenance, because she felt the sharpness of Bathsheba's rejoinder. *Disconcerting*—perplexing. *Nettled look*—irritated or vesed countenance. *Too obstruse . . . comprehension*—so difficult as to be beyond the grasp of Liddy. *Valentine*—"amatory or satirical letter or picture sent to person of opposite sex on St. Valentine's day. *Generalities*—commonplace words.

**Page 110.** *Carnation*—cultivated kinds of clove-pink. *Chubby*—faced-round-faced. *Irrepressible*—unrestrainable. *Bathsheba paused nothing at all*—See Expl. 78. *Concerned*—troubled *Non-conformity*—failure to conform to the general practice. *Harassing*—worrying. *Piquant*—irritating.

**Page 111.** *That would......indeed*—tossing money on a Sunday would amount to provoking the devil or committing a sin deliberately. *Missive*—letter. *Unicorn*—fabulous animal with horse's body and single straight horn. *Frolicsemely*—mirthfully. *Of love as a spectacle*—the manner in which a person makes love to another of the opposite sex. *e.g.* the way in which Gabriel Oak exhibited his love for Bathsheba. *Subjectively*—as derived from her own consciousness.

**Page 112.** *Aged logs*—old unhewn pieces of felled trees. *Mantel-shelf* — shelf projecting from wall above fire-place. *The pert injunction...... accessories now*—See Expl. 79.

**Page 113.** *The disturbance ... ...infinitely great* See Expl. 80. *It is foreign .................... the issue*—See Expl. 81. *Plump*—rounded and fleshy. *Creased*—falled into creases or wrinkles. *Tremulousness*—timidity. *The vision ...... individuality*—the picture of the women alone writing the letter.

**Page 114.** *Dozed*—was half asleep. *Sheen*—lustre *Epistle*—letter. *Weird*—strange.

**Page 115.** *Ewe-lease*—plot of land on which ewes are collected together. *Preternatural . . . . . shade*—unnatural reversal in the positions of light and darkness. *Garish brightness*—gawdy brilliance. *Tarnished*—stained. *Encased*—enclosed. *Icieles*—tapering ice-formations. *Coverlet*—covering *Venetian glass*—glass-ware made at or near Venice. *Half muffled noise*—half-subdued sound.

**Page 116.** *Black snuff*—charred part of candle wick which has turned black. *On all fours*—crawling on hands and kness, *i e.* on four limbs. *Hurdles*—wooden sticks woven together for temporary frame.

**Page 117.** *Hearth*—fireside. *Impaled* — transfixed. *Mill*—grinding machine. *Indeed, he seemed . . . . in at all*—**See Exp 82** *Pipkin*—छोटा मट्टी का बर्तन *Charred*—brunt ;

**Page 118.** *Snapper*—sudden spell of frost. *Pecking upon*—breaking with pointed tool ; striking as if with beak. *Skewers*—कबाब बनाने का सकिया *Drab*—light brown colour. *Kerseymere*—twilled fine woolen cloth. *Greatcoat*—outdoor, worn over another. *Dangling*—swaying loosely. '*Benjy Pennyways . . . . . himself*—**See Expl. 83.** *Creeping up*—'to grow up' (Aldred). *This was recognised . . . . on speaking*—**See Expl. 84.**

**Page 119.** *Or there's no . . . . . houses*—if my prediction does not turn out true, then gentlemen will prove inhospitable. *Pride and . . . .... ....... dog*—too much of self-confidence and haughtiness have brought many persons to grief. *I sorrows ........ ........ travel* — my mental pain is as great as that of a man fatigued with travel *Through attestation*--formal confirmation as if by an unqualfied oath. *Wire-drawn smile of misery*—broad and reluctant smile indicating a wretched state of mind. *Martel* —mortal *T would do . . . . . bonnet*—her head is full of sensible devices. *Spaik*—speak. *Foller*—follow ; understand. *Your lot recompense*—**See Expl. 85.** *Entr' acte*—the time between two acts in a play. *Harpsichord*—"keyboard instrument with strings plucked by quill or leather points. *Dulcimer*—musical instrument. *Pianner*—piano.

**Page 120.** *Chimbley-piece*—chimney-piece or mantel. *Horse-hair settles* — benches provided with backs and with cushions stuffed with horse hair. *Lying book* – books full of romantic tales. *Conclave*—assembly. *Haybonds*—strips of mown grass. *Wound*—twisted ; coiled. *Stalked*—with long, slow steps. *Mid*—might. *Tined* – "shut close". *Too many by half*—far too many. *Lady Day*—"Feast of Annunciation 25th Mrach, one of the quarter days". 'twir it was'. *Sexajessamine Sunday*—*i e.* Sexagesima or Sunday before Quinquagesma (which is Sunday before Lent.

**Page 121.** *Cheery-faced*—having a lively appearance. *Orifice*—aperture. *Faith*—in good faith ; sincerely speaking. *Cider-house* — inn where fermented drink made for apple-juice was sold. *Bear*—produce ; yield. *Hogsheads* — large casks. *Trough*—long.

**Page 122.** *Pulling ........ coals* — reprimanding her. *Let her......... . . . enough* (sc.) to hand herself. *i. e* trust to her bringing about her own discomfiture. *Dalliance-talk*—toyfully amorous way of speaking. *Smack-and coddle style*—irreverent way of talking in which you mimick kissing and caressing.

**Page 123.** *Thor* — "in Norse mythology, the god of thunder and one of the three great gods in the Scandinavian pantheon. His hammer typified the thunder" (Aldred). *Assaying*—attempting. *I'am a Dutchman*—a form of possitive asseveration. *All earnestly ... ...the figure* — **See Expl.** *Menace*—throat. *Take on*—grieve (Colloquial) *With a........ ...Christianity*—assuming an air of prayerful serenity in right Christian style. *From pillar to post*—to and fro. *Prent* – paint.

**Page 124.** *Cuss*—curse. *'Ay—'a would'... ............. memory, too*—**See Expl.** *Such a man ..... ...ways* — such an unfortunate in other respect. *Chorus of bass* soune made by simultaneous bleating.

**Page 125.** *Dams*—mothers. *Spout*—projecting mouth of a vessel from which a stream issues. *Aptitude* — ability. *She's took against ye*—she is unfavourably disposed towards you. *Condescension*—patronizing manner.

**Page 126.** *Wild freak of enlisting*—light-hearted caprice of enrolling himself as a soldier. *Silly*—stupid.

**Page 127.** *Distension*—stretching. *Mee*—my. *Twinned*—brought forth two young ones at once. *Treat* — entertainment. *Illimitable*—gigantic. *Lambing field* — place where ewes were to bring forth lambs. *Frames* — *i. e.* bodies. *Sleek*—smooth. *Death's door plight* — risk of being on the point of death. *Annihilating*—rendering null and void.

**Page 128.** *Nook*—corner. *Distressing qualm* — painful uneasiness. *Privy*—private. *Constrained*—forced. *Twinges*—sharp pain. *Fevered* - excited.

## CHAPTER XVI

**Page 129.** *Mouldy* — out-of-date. *Porch* — covered approach to entrace a building. *Chevrons* — bent bars of inverted V shape on sleeve of army N. C O. indicating rank (3 bars for Sergeant, 2 for Corporal, etc.). *Had run the gauntlet* and passed between rows ; figuratively, was subjected to criticism. *Chancel*—"Eastren part of church reserved for clergy, choir, etc. *Doffed*—taken off. *Surplice*— पादरीयों का स्फेद वस्त्र । *Communion-space*—place reserved for the celebration of Lord's Supper.

**Page 130.** *Canopy* — roof-like projection over niche. *Quarter-jack*—figure which strikes the bell in a clock every fifteen minutes. *Automation* — piece of mechanism with concealed motive power-meaning the quarter- jack. *Egress*—going out. *Mannikin's*—little man's. *Niohe*—shallow recess. *Start*—make sudden movemont from surprise. *Palpably*—evidently ; visibly. *Titter*—restrained laugh with the tongue stricking the teeth. *Upright as a coloumn*—errect like a pillar *Giggling*—small bursts of half suppressed laughter.

**Page 131.** *Some persons......... as before* — **See Expl.** *One contd..............its twitchings*— **See Expl.** *Reasonance*—continuous reverberation of sound. *Impressed*—deeply affected *Vestry*—room attached to church where vestments are kept or parochial business is dispatched. *Bowed* — bent down. *Almsmen* —भीख *Chuckled* — laughed with closed mouth.

*Weird*—uncanny. *Spire*—tapering structure in the form of a tall cone.

**Page 132.** *You fool.............me*—you are an utter simpleton, and you have made a fool of me. *Blankly* — "without expression.

Firstly consult Explanation (91—95, 200--202) *Slily*—cunningly. *Critically*—in a spirit of fault finding. *Blankly at gaze*---with a vacant and fixed stare.

## CHAPTER XVII

**Page 134.** *This romance .... flesh*—This woman of uncommon beauty. *Commotion of delight*—bustle and tumult caused by high pleasure. *Provoking .. inquiry*—causing men to ask more questions about her doings and movement. *Furtively*—stealthily. *R. A.* —Royal Academician, or member of the Royal Academy.

**Page 135.** *Dashing*—vigorous. *Indifferently*—in an unconcerned manner. *Incipient*—beginning. *'He trod...... hell'*—this was the occasion in his life that he felt the pangs of jealousy. *Impulse*—mental incitement. *Debasing loveliness*—degrading an ideally beatiful woman. *Jarred with*—was at variance with. *That dignified stronghold*—that stately fort, *viz.*, Boldwood's heart. *Triumph*—victory. *Piquing*—irritating. *Misdirected ingenuity*—a device wrongly applied. *But it had .....was fruit*—As, however, Bathsheba had succeeded in prevailing over Boldwood to look at her by having recourse to a wrong device, her conquest was of no more worth to her than a mere toy. In other words, although Bathsheba had frivolously inscribed the words "Marry Me" on the valentine, she entertained no feelings of love towards Boldwood. *Wherein her ..... involved* - which did not relate to her love affair. *Freak*—caprice ; vagary. *Placidity*—calmness. *Features*—distinctive parts. *Forwardness*—pertness.

## CHAPTER XVIII

**Page 136.** Firstly consult Explanation 97—100 on page 203. *Tenant*—occupant. *Genteel*—stylish and fashionable. *Whose god..........town.* who idolized town life. *Were re-animated to expectancy*—looked up again in the hope that a

lord or a squire would come to view. *Recessed*—secluded. *Laurel*—a king of glossy-leaved shrub. *Open halfway down*—the lower half of which was not closed. *Moorish*—belonging the Mo6rs.

**Page 137.** *Loose-box*—separate compartment in a stable for a horse. *At the heels*—close behind. *Almonry*—the place where alms are distributed. *Cloister*—convent ; monastic house. *This place ........... cloister in one*—here he both fed his horses and meditated. *Celebate*—unmarried man. *Cobwebbed*—covered over with spider's network. *Wall-rounded*—perfectly spherical. *Like... .. ...inanitation*—repose induced by emptiness resulting from want of nourishment. *The perfect .........adjustment*—the equipoise brought on by two very strong forces working in opposite directions exactly neutralizing each other, *Entirely latent*— completely dormant. *Stagnant*—motionless *He was missed*—In case he felt an emotion, it overpowered him ; otherwise he did not feel the emotion at all. *He saw... .. life*—In his estimation the world was full of stern realities, and, however extravagant might be the manifestations of a man's emotion they could never make him the butt-end of ridicule.

**Page 138.** *Scoffers*—scorners ; deriders. *Intolerable*—unendurable. *Being a man... .... end tragically*—**See Expl.** *Bathsheba was ............ ineradicable* — **See Expl.**

**Page 139.** *A man's body.........self-contained* — when man is cold in his behaviour his outward appearance acts like the hard covering of certain animals and hides his thoughts ; when, however, he is open and frank, his thoughts can be read from his exterior look. *Impassibleness*—look inexpressive of feeling or emotion. *Insultation*—isolation ; detachment. *Disposable emotion*—feeling capable of being bestowed upon another. *The insulation... ...effect*—The fact of his having found nobody so long for centering his affection upon, had produced a palpable result. In other words, Boldwood was so long reserved ; now that he felt attracted towards Bathsheba the passion of love mastered him. *The cause ........ subjective*—Love has its source mainly in the consciousness of the lover himself. *Living testimony*—vivid example. *No*

*mother......... love*—Boldwood had no female relatives,—not even a sister or mother. Hence he was filled to the brim with love for Bathsheba ; the strong attachment to a mother, the affection for a sister, indeed, all sorts of emotional sentiment were, in his case, rolled up into one in the feeling he cherished this towards lady. *The ground... larks*—the meadow presented a symmet-rically wavy appearance, and larks were signing and flying in the sky. *Making a lamb 'take'*—covering a lamb with the skin of a dead lamb and passing it off to the mother-ewe for the latter. The operation is fully explained in the Text in the lines that follow. *Skinned*—stripped the skin form. *A little pen of four hurdles*—a small fold or enclosure the frame of which was made for four twigs or sticks interlaced. *The foisted lamb*—the lamb which was passed off as genuine.

**Page 140.** *Manaeuvre*—piece of dexterous management. *Overhung*—covered over. "The sunshine of an April day" one of the three things" that "a wise man will not trust' proverbially. *Coquettish procedure*—conduct becoming a vain woman who seeks admiration from mere vanity ; flirtish conduct. *Pantomima*—dumb show. *Had read the pantomime*—had seen the changes of expression on the faces of Bathsheba and Gabriel which showed that they were aware of his presence. *The Cabala ...........untill now*—See **Expl.** *Was no........ marriage*—was not plotting to catch hold of a husband. *A trifler with*—one who plays thoughtlessly with.

**Page 141.** *A censor's......... supposed to be*—A person charged with the office of watching over the morals of citizens who has seen how light hearted women play with the passions of men, would have been filled with astonishment to find that Bathsheba, who was a seriously minded woman in all respects, could behave with Boldwood in the same thoughtless manner that a flirt would do. *Steady flow*—regular stream ; uniform current. *But the resolution...... ... impossible*—unfortunately, it not infrequently happens that a man makes up his mind to give up doing a harmful act when harm has been already done and no good is to be derived from the pious resolution.

## CHAPTER XIX

**Page 142.** *The great*—here in Boldwood's case the circumstances that help a lover in making the highest conception of his beloved were in existence. *The smaller...... prettily remembered*—**See Exp.**

**Page 143.** *Pool*—small body of water. *A glistening ... face*—the clear glassy water of the sheep-washing pool in the midst of the grassy meadow looked like the green face of a Cyclop with a single bright eye. The Cyclops or Cyclopes were "creatures with round or circular eyes", they are described by Homer "as a gigantic and lawless race of shepherds in Sicily, who devoured human beings and cared not for Zeus (Jupiter) ; each of them had only one eye in the centre of his forehead". (Smith). *Every flower .. daisy—i.e.* the meadow was in full cultivation. Even the places where butter-cups (kinds of yellow-flowered Ranunculus) were not in bloom, the daisy (a common wild-flower, growing in pastures and meadows) flowered in abundance. *Sedge*—दलदल का एक पौदा. *Palisade*—fence of pales or pointed pieces of wood. *Bronzed*—coloured brown. *Dripping wet*—so wet as to shed drops of water ; drenched.

**Page 144.** *Riding habit*—rider's dress. *Flagons*—large vessels usually with handle, spout, and lid to hold liquor. *Hatchl*—ower half of a divided door ; door made of cross-bars. Here,—floodgate. *Crtuch*—staff with a cross-piece at top ; forked contrivance. *Dolphins*—splendidly coloured sea-fish, called also 'dorado' which changes to many colours in dying. *Resembled dolphins......fountain*—They looked like artifical dolphins above which fountains emit water. *Protubrance*—bulging out. *Rill*—small stream *Constraint*—restraint of natural feelings. *Slighting*—dis-dainful. *Splashing*—noise caused by the dashing about of water. *Silence has......that word*—**See Expl.**

**Page 145.** *Sluices*—sliding gates ; flood gates.

**Page 146.** *Cropping the herbage*—cutting off the tops of, or eating the grass. *Bathsheba's momentary...... own offerings*—**See Expl.** *Wanton*—frivolous. *Prophetic instinct*—

innate impulse containg prediction (of Bathsheba's love for Boldwood).

**Page 147**. *Condescension*—affability to an inferior. *Deep-natured*—having solemn temper or disposition. *Collectedly*—coherently ; calmly.

**Page 148**. *Agitated*—perturbed. *Vehemence*—strong, *Eclipses*—surpasses.

**Page 149**. *Mused*—pondered, reflected. *The rarest...... ... ... at all*—**See Expl.** *Ranging ......... ... ... ... ... passionate*—considering it in its judicious and emotional aspects. *Standing*—status ; estimation in which he is held. *Sufficient*—adequate. *Supererogatory*—more than were needed ; superfluous. *For the ... ... abstract*—for marriage as regarded in the ideal or theoretical way.

**Page 150**. *Incentive*—motive. *Novel*—of new kind or nature. *Combated*—opposed ; strove against. *An Elizabeth... ...... deeds* — **See Expl.** *Shear*—कैंची जैसा यन्त्र । *All the surrounding ........ and edge*— **See Expl.** *See-saw*—with backward and forward motion of a saw. *Eros*—Cupid, the god of love.

**Page 151**. *Crown the attitude*—put finishing touch to the posture. *Bay*—reddish brown. *Winch*—"crank of wheel or axle". *Benumb*—paralyse. *It is a .. of goals*—**See Expl.** *Muddled* — confused. *Stray*—wander. *Nicety*—minute distinction. *Relinquished*—let loose.

**Page 152**. *Odd was ... .. idea*—they did not look upon the event as queer or eccentric. *Pulpit*—raised platform for the preacher. *That Farmer...... ... was out*—that Farmer Boldwood was to be married to you in the church within a year. *Bain't*—am not. *With . ... ... perplexity*—in wonder and embarrassment. *Ambiguous*—obscure of uncertain meaning. *With a slight ... ... ... ... ... assurance*—her declaration losing a bit of its former vigour.

**Page 153**. *To'ee*—to you. *I dare say*—I do not deny ; very likely (said ironically). *At this period ... — ... ... the asking*—**See Expl.** *Suit*—petition ; seeking of Bathsheba's hand in marriage. *Stoical virtue*- moral excellence based on

indifference to pleasure or pain. A stoic is a philosopher of the school founded at Athens in 308 B.C. by Zeno making virtue the highest good, concentrating attention on ethics, and inculcating control of the passions and indifference to pleasure and pain. *Lack*—absence. *Venial*—pardonable. *Danby*—"James Francis Danby (1816—1875) was an undistinguished landscape painter. His works were exhibited at the Royal Academy and also at the Royal Society of British Artists, of which he was a member. He excelled in depicting sunrises and sunsets" (Aldred). *Danby sunset*—the red colour seen in the picture of sunset painted by Danby.

**Page 154.** *Reticence ... ... ... ... tongue*—disposition of her tongue to avoid speaking. *Loquacity*—expression of her feelings through the agency of her face. *I see in ... ... ... people*—your reproach convinces me that those who are wise will approve of my conduct. I see. *But ... ... ... ... sensible word*—Bathsheba tells Gabriel Oak that he is an investerate fool : he makes himself ridiculous when he tries to speak seriously ; on the other hand, a wise word sometimes drops out of his mouth unconsciously when he talks lightly. *Kept his own better*—kept his own temper in a better state ; *i.e.*, his temper was unruffled. *Or wishing it either.*—or even desiring to be married to you. *Bathsheba would have ... ... ... exasperating*—**See Expl.**

**Page 155.** *Swayed*—ruled. *Nether*—lower. *He had been not break*—**See Expl.** *And he took.......... Pharaoh*—**See Expl. 8.**

## CHAPTER XXI

**Page 156.** *Exertion*—effort. *Tight*—closely fitting. *Clover*—"kinds of trefoil used for fodder". *Blasted*—affected with blight. *Nits*—eggs of lice or other Portctullis "strong heavy grating sliding up and down in vertical grooves at sides of gateway in fortress etc." *'Yes', said Joseph ......... blasted theirselves'*—**See Expl.** *With Bathsheba...........exclamation*—it was for Bathsheba a time of intense anxiety, as soon as a thought cropped up in the mind, it was immediately spoken out ; in speaking, it could not be done in whispers,—it was done loudly. *Equanimity*—evenness of temper. *Parasol—sunshade*—a small kind of umbrella. *Numskulls*—blockheads.

*Demonian*—pertaining to demons ; devilish. *Jumbled*—confused. *Like... . . . insupportable*—like a man pining away in an unfavourable atmosphere which was growing gradually all the more intolerable. *Afflicted*—suffering. *Livid*—of blush leaden colour.

**Page 158**. *Primest . . . flock*—choicest samples of her first-rate sheep. *Swoln . . , drew*— See Milton's Lycidas, line 126. *Rank mist*—offensive vapour. *Foamed*—emitted froth. *Distended*—swollen. *Scrape*—awkward predicament. *Vetches*—"kinds of plant of bean family largely used, wild or cultivated, for for age, especially common vetch, tare" *T'other day*—the other day ; recently.

**Page 159**. *Hav*— have. *Holler*— hollow. *Echoed*—repeated. *Chimed in*—repeated mechanically. *With an Oriental............time*—unmindful, like the people of Eastern countries, of the value of time. *Stalked off*—strided along. *The most vigorous .. itself*—**See Expl**. *Prop to support .... rigid*—support on which to test.

**Page 160**. *Scrambled off* -made his way as best he could ; wriggled along on all-fours. *Halter*—head-rope for holding and leading a horse. *Cantered*—went at an easy gallop. *Bridle-path*—path fit for riders, not for vehicles. *His face...... Shrewsbury*—In Shakespeare's Henry IV, Part II, Morton reporting to the Earl of Northumberland his defeat at the battle of Shrewsbury and his son's death, looks faint, spiritless, dull and woe-begone. Laban Tall returning to Bathsheba to inform her of the failure of his mission looked as full of distress as Morton. *Letter-de-cachet*—sealed letter ; royal warrant for arrest and imprisonment. It was formerly a letter singed by the King of France and closed with the Royal seal (cachet). It contained an express order emanating from the king. *Verbal-lettre-de-cachet*—Bathsheba's peremptory order-verbally communicated through Tall requiring Oak's immediate return, is sarcastically referred to. *Beggars mustn't be choosers*—Seekers of favour must not expect a ready compliance from donors. They must be contented with what they get. Here, Bathsheba having to seek a favour from Oak must not dictate to him. *Onless*—unless. *En*—him.

**Page 161.** *'ooman*—woman. *Airs*—affected manner. *Strait*--difficult position. *Shrewishness*—nature of a brawling, scolding woman. *Between the small ........ convalescence*—during the intervals of spasmodic sighs when she was recovering gradually from her bitter crying. *Ground-swell*—broad, deep undulation of the ocean, proceeding from a distant storm. *Strategy*—skilful course.

**Page 162.** *Bureau*—writing-desk drawers ; escitoire. *Neutral*—indifferent. *Such imperiousness..... less imperiousness* **See Expl.** *Receding*—returning. *Turbid*—morbidly swollen. *Prostrate forms*—shapes lying flat on the ground. *Trocher*—trocar, a surgical instrument used in dropsy, etc. for withdrawing fluid from body. *Rumen* — ruminant's first stomach.

**Page 163.** *Orifice*—aperture ; mouth of cavity. *The love-led man* — the man who was allured or prompted by love.

## CHAPTER XXII

**Page 164.** *Men thin ......... indispensable*—**See Expl.** *Prostration*—dejection. *Powerless..............barren*—unable to produce a good result unless a suitable occasion arises, just as suitable occasions are of no avail unless these conditions are present. *The favourable conjuction*—the combination of good spirit and suitable occasion. *Incurable loitering*—habit of hanging about, which he could not shake off. *Stole*—took away without notice. *Runiously*—perciciously. *The spring......... ...could not*—**See Expl.** *Culminated*—reached the highest point. *Leanest pasture*—most barren grazing ground. *Green*—grassy plot. *Pore*—(here) minute opening in plant bodies through which fluids may pass. *Stalk*—stem ; main axis of plant. *Racing ... juice*—speedy streams of sap. *God was......... town*—**See Expl.** *Flossy*—like rough silk enveloping silk-worm's cocoon. *Catkins*—downy hanging inflorescences of of willow, birth, etc. *Fern sprouts*—shoots of ferns or vascular cryptogamous plants with feathery fronds. *Croziers*—pastoral staffs. *Moschatel*—small plant with pale green flowers and musky smell. *Niche*—Shallow recess in wall to contain statue. *Malachite*—grean mineral taking

high polish. *Like an ........ malachite*—looking like a paralytic saint lying in a green corner. *Ladies smocks*—cuckoo flowers. *Toothwori*—"a name for Lathroea squamaria, one of the insectivorous plants, as well as for Dentaria bulbifera, one of the Cruciferae, common in England, also known as 'coralwort' and 'tooth-violet''.

**Page 165.** *The enchanter's night shade*—plant of the genus Solanum, having narcotic properties, often found in damp shady woods : the flowers are white and the plant has black poisonous berries. *Doleful-bells*—plants of genus Campanula, with bell-shaped flowers, usually blue or white. The plants have a dropping or melancholy look.

*Quainter*—more attractive. *Teeming time*—fruitful season. *Metamorphosed*—altered. *Each appearing... ......Hindoo*—each wearing the modest dress of a middle-class Hindu. *Augularity of lineament*—sharpness of feature. *Fixity of ... ......machinery*—unchangeableness of the expression of the fact. *For the nonce*—for the time being. *Transepts*—transverse arms of cruciform church running out between nave choir. *Emulated*—rivalled. *Conventual buildings*—structures intended to be the abodes of religious communities. *Surroundings*—environments. *Porches*—covered approaches to entrance of buildings. *Sppaned*—bridged. *Whose...... attempted*—*i.e.*, the plainness of the heavy arches made the building look grander than ornamented buildings. *Dusky*—dark coloured. *Filmed*—covered with fine thread or filament. *Chestnut*—made of the hard timber of chestnut tree. *Braced*—coupled together. *Collars*—collar-beams or horizontal pieces of timber connecting or bracing two opposite rafters, to prevent sagging. *Diagonals*—straight beams passing from one corner to the opposite corner. *Striding*—straddling, or parting the legs wide. *Brutresses*—support built against the wall. *Perforated*—pierced through. *Lancet openings*—apertures or windows with pointed heads.

**Page 166.** *Those two......mediavalism*—*viz.* the church and the castles, which are the two kinds of buildings typical of the Middle Ages, and which are still in existence. *Practices*—customs. *Here at least..........beholder*—**See Expl.** *Abraded*—worn off.

*Abraded pile*—huge building the surface of which was injured as if by violent rubbing. *Functional continuity*—maintenance of the same kind of employment, *viz.*, sheep-shearing. *Permanence of the idea*—unchangeableness of the object. *The fact that ... ... ... compeers*—See Expl. *For once ... ... standpoint*—See Expl. *Lanceolate*—"shaped like spear-head; tapering to each end". *Chamfers*—surfaces made hollow or concave by bevelling the right-angled edges or corners symmetrically. *Orientation*—turning eastward or in a specified direction. *Exploded*—obsolete. *The defence ... ... a desire*—See Expl. *Flails*—hard threshing-implements. *State-room*—*refeption-room.*

**Page 167.** *Flourished*—waved about. *Beneath them...... ......outside*—See Expl. *This picture...... .. of date*—See Expl. 9. *Immutable*—unchangeable. *The citizen's...... Now* The fashions and customs that have been in vogue in the towns several years ago and are now discarded, prevail in the villages as modern fashions and customs. *Cut of a gaiter*—the manner in which a cloth for covering the leg and ankle should be cut. *Turn*—disposition ; formation. *In these Wessex ..... .......... furturity*—See Expl. *Nave*—"body of church from inner door to chancel or choir, usually separated by pillars from aisles". *Chancel extremities*—the ends where would have stood the chancel or "eastern part of church reserved for clergy, choir etc., and usually railed off." *Catching pen*—small enclosure for keeping the sheep in confinement. *Mellowed............shade*—in the soft, yellowish-brown shade. *Wimble*—instrument (generally used for boring holes) turned by a handle.

**Page 168.** *Flitted and hovered*—moved lightly and loitered about. *Luncheon*—light refereshment. *Lopped off*—cut off. *Tress*—hair, *i.e.*, fleece. *Clicking shears*—shears making slight sharp sound. *A flush...... ...the world*—See Expl. *At every close*—each time the blades of the shears met. *Like Guildenstern ..... ..... ...happy*—See Expl. *There is a loquacity...........Gabriel's*—See Expl.

**Page 169.** *Dewlap*—"fold of loose skin hanging from throat of cattle." *Snip*—cut with shears in small quick strokes

*Aphrodite*—"called Venus by the Romans, the goddess of love and beauty. In the Ilaid she is represented as the daughter of Zenus and Dione ; but later poets frequently relate that she was sprung from the foam of the sea, whence they drive her name" (Smith). *How perfectly .......... realized*— The sheep rising from its mass of white fleece is compared to the goddess Aphrodite rising from the sea-foam. The author says that this image would have occured to the mind of of any person who actually saw the shearing operation at Bathsheba's barn. *Three-and-a half.......... new and pure*— The wool that Maryann took away was three pounds and a half in weight. It would be used to make garments for some strangers living far off. But the wool was now unmixed and therefore very warm ; it will have to be mixed with cotton for making warm clothing, and will then lose some of its warmth-giving quality. *Unctuousness of nature*—its natural greasiness.

**Page 170**. *Two-shear ews*—ewes which had been shorn twice before. *Shearlings*—"sheep once shorn". Hogs "(dial) young sheep before first shearing". *Time........ performance*— watch the time while he was engaged in shearing another sheep *But woman............ is great*—**See Expl.** *Spreading-board*— wooden slab on which the shorn fleece was spread. *Demurely*— modestly. *Ovine*—relating to sheep.

**Page 171**. *Flux and reflux*—flowing forward and backward. *Groin*—depression between belly and thigh. *She had ............vital part*—*i.e.*, Gabriel was wounded at heart to see Bathsheba on such intimate terms with Boldwood. *With the..............graciousness*—in such an authoritative and at the same time affable tone as seemed to torment him by holding out something to excite desire, but keeping it out of reach. *Leicesters*—"the premier race of sheep in Great Britain" (Aldred). *Put about*—caused to turn round.

**Page 172**. *Boldwood's deep..............disease*—**See Expl.** *O't*—of it. *Mixen*—"(dial) dung-hill. *Moor*—tract of open waste ground. *Better.........Moor*—"better marry a neighbour than a stranger from distant part" (E.D.D.) *Her emblazoned .......... at all*—**See Expl.** *Complaisant mood*—deferentia

attitude. *Beattered frame*—human body which has been struck repeatedly so as to bruise or break, *i.e.*, person who has been handled severely or disappointed, meaning himself. *Forward piece*—perverse or refractory person, meaning Bathsheba. *Scarn*—scorn. *Spite*—malice.

**Page 173**. *The villainy of the contrary kind*—the extreme depravity of women. *Passably ...... put*—tolerably well said. *I would ........ for it*—even if I had known for certain that I should be put to death for saying so, even that fear would not have restrained me from saying it. *Salvation*—the saving of the soul. Henry did not mean this : he simply meant death, and muddles his speech by adding salvation. *When I have a mind*—when I am in angry mood. *Lucifer*—**See notes under Expl.** *Artfulness*—cleverness. *Depth*—sagacity. *An*—if. *Spear-bed*—bed of spear-grass. *That I do*—yes, I believe so. *How'st know* ?—how do it thou know ? *Pharisaical*—hyprocritical. *Dudgeon*—resentment. *Mid—night*. *See..... things*—can penetrate into the meanings of things. *Long-headed* — sagacious. *Rather...... heads*—too abstruse for certain people ; he makes an ironical reference to Oak. *We......ye*—we are all attention, and understand your meaning fully. *A strange old piece*—he is an odd sort of person, referring to Oak. *Whirled......yonder*—dismissed some time ago. *As if ...nothing*—he dares to look upon me as a nobody. *Warped*—poverted. *Gird*--gibe ; jeer. *Querulous*—peevish.

**Page 174**. *Bain't*—are not. *Stale in wedlock*—already several years in a married state. *Afore..... ...arms*—when you were a mere infant. *'I thout*—without. *Rusty linsey*—cloth made of linen and wool, which had become time-worn. *Mellow-hue*—genial colour. *Nicholas Poussins'*—Nicholas Poussin (1594-1655) was the greatest historical painter of France. *That ...me*—who would agree to marry a poor woman like me. *At my ...life*—old maid that I am. *Pestilent moods*—sullen feelings. *Teased .. quiet*—destroyed his mental peace. *Anointing* — consecrating. *Installing*—appointing. *Anointing ...........installing* — metaphor is taken from the ceremony of anointing the person

of a king and installing him on the throne at the time of coronation.

**Page 175.** *Vapoury*—unsubstantial. *Coquetting*—flirting. *She had...... with another*—in pretending that she had flirted with Boldwood she had really made a fool of Gabriel. *Easy-going*—indolent. *I find.........and nets*—I discover to my cost that a woman full of guile is more deadly than death itself. *Froth ..... storm*—empty show of anger. *Junketing*—merry feast or entertainment. *Puddens*—puddings. *Seed*—seen. *Knobs*—round balls. *Horse-bean*—large bean given to horses. *Crock*—"(dial.) metal pot" *Brandise*—trivet, or movable iron frame with three legs, in a kitchen fire-grate for supporting kettles, etc. *His legs......out*—its legs apart. *In within*—inside the crock or metal pot. *Brushels*—तोल वाला बर्तन *Biffins*—deep-red cooking-apples. *Apple-piece*—dishes of meat, apple, etc. *Masticating ..... anticipation*—showing by his gesture that he was chewing the delicious food in advance. *Victuale*—food. *'Tis the .. body*—victuals and drink bring glad tidings for the well-being of the body, just as the Bible has brought glad tidings for the well-being of the soul.

**Page 176.** *Still*—timber or दलाज *Mazy skeins*—intricate coils.

**Page 177.** *Blithe*—jolly. *Chatty*—talkative. *Disturbed her equanimity*—unsettled her evenless of temper. *Like a work... .. ... ... applause*—was so excellent and joyful that the audience need not express their sense of approval just as a book written by some well-known author does not require any favourable review in the columns of newspapers. *I be ........ liquor*—I am almost intoxicated with drink. *Tell-tale blood*—blush. *Yer*—your, *If so...... .....d*—incase my colours are determined to rise. *Yielding tone*—complaint manner.

**Page 178.** *Ballet*—ballad ; the word is not used in its proper meaning. *Composure*—composition. *Trilled forth*—sang with quavering manner, *i.e.* with shake. *Flickering*—unsteadily burning. *Key-note*—मुख्य । *Well ... .. ....hand*—

*i.e.* the sentiment expressed is high indeed. *Taking*—captivating. *Paragraph*—he means, 'phrase'. *Pretty place*—charming passage. *A nasty ........corner*—an annoyingly high pitch. *Crazed*—deranged. *Anomalits*—irregularities ; abnormalities. *Hermetically sealed*—closed air-tight. *Hectic cheeks*—morobidly flushed cheeks. *Of*—indicating. *Scamp*—rascal. *Catching ballet*—impressive ballad. *Bar*—division in music. *Flourish up*—raise to a high pitch. *Yer*—your. *Wheesy* *i.e.*, breathed with audible friction.

**Page 179.** *Bob Coggan ............... his day*—**See Expl**. *Beaming*—shining. *Raking*—sweeping. *Ochreous*—of a pale yellow colour *As the gods ... ... heaven*—the Greek Gods as described by Hober the great Greek epic poet, in the llaid and the Odyssey.

**Page. 180.** *Coveted atmosphere* — proximity of Bathsheba which he eagerly desired. *Sash frame*—frame in which the sash of a window is suspended. *Tremulous*—shaky. *Subsequent events*—*i e.,* of Bathsheba's own life. *In addition to ... into relief*—**See Expl**. *In the ..... world*—in primitive times. *Between the bars*—in the intervals lying between the divisions of music. *Buzz of pleasure*—general movement indicative of approval. *Attar of applause*—sweet scent, or essence, of praise.

**Page 181.** *The meaning ... ... ... ... ... actions*—that Boldwood did not join with the other men doing what they did, but did the very same things that they did, although in a different manner and at a different time, showed the peculiarity of his behaviour. *The man*—*i e.* Pennyways. *That'a do so*—yes, he deserves praise. *So to allude*—so to speak. *Hiccupped*—because Poorgrass was intoxicated with drink. *Grimly*—sullenly. *He's stole*—he has stolen.

**Page 182.** *His body... ...... ...idolized*—**See Expl**. *Then*—Boldwood yearns to hear from Bathsheba's mouth that in a few weeks she will agree to marry him.

**Page 183.** *The sorry ... ... ... ... grand*—the depressing sight of a grave man turned into a common man under the

influence of love. A gorgeous bird that looks majestic on account of its beautiful plumage, offers a sad spectacle indeed when it is bereft of the plugmage. *Temerity*—rashness. *The sin*—the offence of having sent the valentine to Booldwood in a frivolous manner. *Penality*--punishment of marrying Boldwood whom she did not love. *Schooling*—disciplining. *To have ... ... ... ... ears*—to have got herself into such a scrape. *The facility ... ... ... ... ... marvellous*—**See Expl.**

**Page 184.** *Surveillance*—inspection. *Women are........ his constancy*—**See Expl.** *Metropolitan*—of the chief city or capital. *Paddock*—small field, especially as part of cattle firm.

**Page 185.** *Muchings*—sounds caused by eating food. *Stentorian*—very loud or powerful. *Shaped as caverns*—formed like underground hollows. *Clammy*- moist, usually cold. *Stoild*—apparently stupid. *Moo*—low of cow or ox. *Daisy .. ... . . ...Twinkle eye*—names of cows. *Devon cows*—a fine species of cows bred in Devonshire. *Young . . . . . . . firs*—ground recently planted with fir trees which grew smaller towards the head like cones. *Firs*—kinds of coniferous trees. *By reason . . . . . . . ...here and there*—**See Expl.** *Crux*—difficult matter. *Covertly as Time*—secretly as time passes unobserved.

**Page 186.** *Rustle ef footsteps*—quick succession of small sounds, as that of dry leaves. *Tugged*—made a vigorous pull. *A rum start*—a queer accident. *Hitched together*—fastened or hooked together. *Brass and scarlet*- scarlet coat with brass buttons, which is the militaıy uniform. *His sudden...... .. .. to silence*—the sight of the soldier as revealed by the lantern light startled Bathsheba, just as a sudden sound of a trumpet in a lonely and soundless place startles a hearer. *Gloom, the genius ... ... ... ... transformation*—**See Expl.**

**Page 187.** *Spur*—prickling instrument with point or rowel worn or horseman's heel. *Gimp*—a kind of trimming, etc , of silk, woolen, or cotton twist. *Rowel*—spiked revolving disk at end of spur. *Fire-tree needles*—needle-like pointed

leaves of fir trees. *Mangled*—mutilated. *Obliquely—i.e.* by looking in a slanting direction, by facing half right or half left. *Chevrons*—**See Annotations to page 129**. *Blinking*—shirking consideration.

**Page 188** *Unravelling* — unfastening. *Stiffly* — in a reserved and haughty manner. *Gathers*—"part of dress that is gathered or drawn in. *Tangle*—confused mass of intertwined threads. *Of steel*—hard-hearted. *Archness*—cunning ; innocent roguishness.

**Page 189.** *Dashing*—gallant *Trikfling*—frivolous talk. *Take ... .. ... it*—whether you believe it as true or not. *Despise opinion*—have no regard for favourable estimation. *Knot of knots*—possibly he means, "the true lovers' 'knot', which is a kind of double knot with two bows and two ends, an emblem of interwoven affections. *Beauty* — beautiful woman.

**Page 190.** *Facing*—cuffs, collar, etc., of soldier's jacket, differently coloured from rest. *Tirm*—neat and spruce. *Mode his ... — — — suire*—amassed as much money as the chief landed proprietor in a district. *Dand*—dandy. *He's a ... ... ... by nature*—he is nominally the son of a doctor ; and this shows he came to possess a large amount of money. In reality, however, he is the natural son or bastard son of an Earl. *Casterbridge Grammer School*—the Dorchester Grammer School is meant, which was founded by Thomas Hardy, an ancestor of author. *Wearer of skirts*—woman.

**Page 191.** *Unconventional behaviour*—free department. *When they ... ... ... ... ... better days*—**See Expl.** *Skulk away*—sneak away. *Bare-faced ... ... ... ...*person—inpudent approbation of her beauty.

**Page 192.** *Idiosyncrasy*—mental constitution peculiar to a person. *Vicissitude*—change of circumstances. *He was ... . the present*—**See Expl.** *His outlook... ...to Troy.* **See Expl.** *For it may ...... ..... and pain*—**See Expl.**

**Page 193.** *Negative gain*—freedom from disappointment through failure of expectation. *Possitive losses*—loss of liberal

tastes. *From a certain ........sensations*—on account of the aesthetic faculties being somewhat reduced. *Limitation of the capacity*—restriction of the holding-power. *But, being......... than theirs*—**See Expl.** *He was moderately ...........the future*—**See Expl.** *Spruce*—train ; smart. *Spruce vices*—*e.g.*, making a show of love towards women, without entangling them in any way. *Tempered*—toned down. *The treatment... .....his hearers.*—**See Expl.** *Propensities*—tendencies.

**Page 194.** *Locomotive*— capable of motion ; moving. *Vegetative*— inactive. *Incipient*— initial. *He had..... the comprehension*—**See Expl.** *Passados at*—A passado is "in fencing, a forward tnrust with the sword, one foot being advanced at the same time", bold love-making with. *Enormous collaries*—natural consequences of far-reaching import. *The wonderous power ........occurrences*—**See Appendex A at the end.** *Complimental being*—*i.e.*, woman. *Shelved*— deferred. *Trite aphorisms* — commonplace pithy maxims. *Catastrophe*—disastrous end. *Co-ordinate*—equal in rank.

**Page 195.** *Dissembler*—protender. *Untenable*—indefensible ; impossible. *Fictions*—falsehoods. *Extremity of perdiction*—zenith of utter ruin. *Unsought*—unsolicited. *Wringing...... occurrences*—painful events. *Jauntily*—cheerfully. *Swearing*—promising by oaths. *This Philosopher's*—*viz*,, Sergeant Troy's. Troy is humorously called here a philosopher because he abided by a fixed principle—which consisted in seducing women by honeyed words. *Gnarled* — twisted. *Flexous*—full of bends ; winding. *Tilt*—slanting. *Nankeen*—Kind of cotton cloth originally made of naturally yellow cotton. *Mead*—field. *Raking*—Collecting or drawing together with rakes or toothed implements. *Cocks*—"conical heaps of produce or material". *Windrows*—long lines into which hay, barley, etc , is raked for drying before being carried. *Rows of corn*—sheaves, heaps of peat, etc., set up to dry. *Unconcernedly*—indifferently. *Haymaking*—lifting, tossing and spreading hay after mowing. *Kniegnt-service*—service to a lady as her attendant or champion.

**Page 196**—*Pitchfork*--long-handled fork with two sharp prongs for pitching hay, etc. *Embarrassment* — perplexity ; confusion.

**Page 197.** *Diminutive*—small. *Looked hurt*—showed by his appearance that his feeling were wounded.

**Page 198.** *I suppose .............of sinner*--**See Expl.** *Common-place*—ordinary.

**Page 199.** *On the spur of the moment*—impromptu ; on a momentary impulse, *Stop at forces*—end with the appreciation or otherwise of physical beauty or deformity. *I won't speak ... an idolater*—**See Expl.** *Dim lings of merriment*—small depressions on the cheeks caused by hilarious enjoyment. *Whirling*—flourishing. *Crop*—cane. *Penchant*— '(F) inclination ; liking.

**Page 200.** *Am I any............ the ninth* — **See Expl.** *Evasively*—with a shuffling excuse. *Capitulation*—surrender on terms, to Troy's cunning flattery. *Tailless*—incomplete. *The careless ... ...of a career*—**See Expl.** *Mein*—bearing, as showing her mood. *Chink*—narrow opening. *Buzz*—whispered report.

**Page 201.** *I may ...........a lamb*—**See Expl.** *Mope... . ... lives*—pine way. *Susceptible*—impressionable. *Draggling after you*—hanging at your back. *Desperate*—extremely dangerous ; reckless. *The handsome ............young queen*—**See Expl.**

**Page 202.** *Got to the verbs*—read up the verbs in French Grammar. *Parisienne*—Paris women. *If you can... wound*—if you can fight as charmingly as you talk, the very wounds you inflict will be pleasant. *Slip*—blunder. *Retrieve it*—set it right. *Askance*—sideways. *Fitfully*—spasmodically. *Cajolery*— flattery.

**Page 203**. *Ewe-lamb*—"a most cherished possession. See 11 Samuel xii 1—7. (Aldred).

*Cavil*—raise captious objection.

**Page 204.** *Dashing*—"hasty and rash" (Chambers). *Pastime*—that which serves to pass away the time ; amusement. *Distracting*—bewildering. *Distracted*—driven mad. *The lightning works instantaneously*—love is like lightning in its effect. As lightning kills the very instant it is visible to

sight, so love is engendered at the very first sight. *Demurely*—modestly.

**Page 205**. *A coronet ..... .....points*—a small crown with five dots thereon, indicative of the rank of an Earl. *That watch... .. ...is yours*— **See Expl.** *Dissembler*—dissimulator ; hypocrite, *Erratic ..........impulse*—unprincipled and sentimental man. *Plebeian*—humble. *In a.........distress*—suffering from actue anguish.

**Page 206**. *Quiescent*—silent. *Brimming with*—full of *Factitious*—designedly got up : artificial. *Temerity*—rashness. *Transmutation*—transformation ; change. *Shamming*--making false pretence. *I have reasons ...explain*—Evidently Bathsheba was thinking of Farmer Boldwood to whom she had given almost a very distant pledge of marriage.

**Page 207**. *Setting a gin*—making ready a snare. *Coaxed*—humoured. *Erratically*—fitfully.

**Page 208**. *Hiving the bees*—placing the bees in specially prepared hives. *Swarming*—coming in clusters. It generally occurs in May. *Unruly*—wild. *Currant-bush*—shrub bearing a seedless variety of grapes. *Espalier apple-tree*—apple tree trained on a lattic-work of wood. *Gaunt*—thin. *Constard*—a large kind of apple. *Quarreden*—a kind of apple. *Staves*—sticks. *Against... ... ...blue*—against the infinite expanse of the blue sky. *A process ... ...observable*—**See Expl.** Nebulousity.

**Page. 209**. *Hive*—*i.e.*, the specially prepared box or basket in which the bees would be made to live. *Gauze veil*--veil covering the face, made of thin, transparent fabric. *Av veice ... ... ... her*—*i.e.*, the voice of Troy which perturbed her by its mystic influence. *Flurry*—sudden agitation. *Slid down*—came down hurriedly. *Blooming*—fresh.

**Page 210**. *An extraordinary object*—a whimsical sight. *Flurried*—agitated. *Palside*—barrier *Stifled*—suffocated *Silk cage*—*i.e.*, the gauze-veil that was tied round his face. *Chinks*-holes. *Flashing affair*—thrilling event. *Accountrements*-equipments.

**Page 211.** *All by rule and compass*—with the strict precision of geometrical measurement. *Murmured some suggestion—viz*, requesting her to meet him alone in the hollow amid the ferns. *She shook her hand*—she would not agree to his proposal. *With a weakened negation*—her expression of deniel was not at all emphatic. *An unconscious ... — the proposal*—**See Expl. 153.**

**Page 212.** *Dotted with*—diversified with. *Thickets*—shrubs, trees etc., growing close together. *Brake fern*—a kind of fern. *Plump*—fat and round. *Diaphanous*—transparent. *At eight ... ... ... evening*—(day light) continues till after eight o'clock in England during summer. *Bristleing ball of gold*—setting sun looked red and emitting divergent rays. *She saw — ... ... ... ... ... other side*—**See Expl. 154.**

**Page 213.** *Saucer-shaped*—looking like a saucer or shallow vessel standing cup on. *Concave*—hollow. *Cuts*—strokes with the sharp edge of the sword. *Thrusts*—attcak with the point of sword. *Swashing*—hard ; crushing *Cut one*—it is an inside cut forming the lower are of a circle and attacking the left cheek. *Cut two*—It is an outside cut attacking the right cheek. *Hedging*—enclosing with a fence. *Three*—cut three is an inside cut attacking the left side. *Four*—cut four is an outside cut attacking the right side. *Threshing*—beating out or separating grain from corn on threshing-floor.

**Page 214.** *Stereo-typed* — time-worn ; hackneyed. *Diabolical*—strociously cruel. *Upward cuts*—vertical cuts aimed at the head. *Deathy*—*i.e*, terrible and deadly. *Promiscuously*—indiscriminately. *To regulate instinct*—to guide instinctive movements. *Fetter*—hinder. *Flinch*—shrink back. *Invincibly*—insuperably ; courageously. *Pluck*—courage. *Recover swords*—bring swords back after thrust and hold them upright with hilt opposite to mouth.

**Page 215.** *Sleight of hand*—"Quickness of hand in fencing" *Cricling gleams*—small streams of light moving in circles. *Keen rush*—sharp hissing sound. *In short* — ... .

*at hand*—**See Expl. 2.** *Broadsword*—"broad-bladed cutting-sword" *Had it ... ... Bathsheba's figure*—*i e.*, the sword-point made so very close cuts in the air round Bathsheba's form, that the points of the cuts if joined together would have been a true outline of Batbeheba's figure. *Aurora militaris*—"Latin—a warlike balo" (Aldred).

**Page 216.** *Tidying*—putting in good order. *Bodice*—close-fitting upper part of woman's dress, down to waist. *Spitted*—transfixed.

**Page 217.** *Fib*—lie. *Being pared alive*—having had your skin removed by cutting while you are living. *Scabbard*—sheath or outer covering of the sword. *Brand*—sword. *Waved*—brandished.

**Page 218.** *Set her ... ... ... ... feet*—caused her to feel a burning sensation throughout her whole body. *Enlarged... ... ... thought*—caused her thinking faculty to be altogther suppressed by sentiment, *i.e*, she was so much overwhelmed with the emotions surging in her heart that she lost all power of thinking. *Swamped*—sank, as in a swamp : overcast *It had.... of tears*—**See Expl. 156.**

**Page 219.** *Folly*—foolishness. *Foreign*—alien. *Introduced as ........constitution*—**See Expl. 157.** *Cajoleries*—flatteries. *Sceptical*—incredulous. *Strictures*—unfavourable comments. *Guile*—cunning ; deceit.

**Page 220.** *Daylight coteries*—small groups of persons meeting in the natural light of day in the village (as contrasted with the social gatherings under the artifical lights at night in the town). *Green carpets*—grass-covered plots of land. *Party-well*—"well shared by each of the occupiers of two buildings, etc., that it separates". *Tything*—"(Hist) ten householders living near together and bound over as sureties for each other's peaceable behaviour. *Your neighbour..........* *i. e* the persons of the locality in which you live are few. *Fabricated*—artificially formed. *Formulated self-indulgence*—perception for the undue gratification of one's appetities. *Gulpability*—fault ; defect. *She could........... own rede*—**See Expl. 158.** *And Tory's........in a mine*—**See**

**Expl. 3.** *Infatuation*—inspiration with foolish passion. *Small hours*—"1, 2, etc. a, m.". *Toils*—net ; snare. *It was a result ... ........physical pains*—**See Expl**

**Page 221** *Pensively*--thoughtfully. *Embowing*--bending like a bow. *To introduce ........... characters*—to casually mention the name of Sergeant Troy as one of the persons of ill fame. *Scheme*—project. *Clumsy*—awkward. *Barefaced*—undisguished. *Preamble*—introduction *Tartly*—sharply.

**Page 222.** *Unobscured* — clear. *Paltar* — shuffle ; equivocate.

**Page 223.** *Spasmodic*—convulsive. *Intractably*—refractorily. *Ruck*—common, run. *Down'ard*—from higher to lower. *Come to the dogs*—ruined. *En*—him.

**Page 224.** *No Christmas......... ......now* — **See Expl.** *Passes me quite*—is hardly intelligible to me. *Afeard*—afrrid. *The thirteenth............clock*—unusual. *Brimmed*—became full of. *Palpableness*—obviousness.

**Page 225.** *Eclipsed*—surpassed. *Barefaced*—impudent. *Biding*—remaining.

**Page 226.** *Taking............plain* — describing my own worth so publicly. *Grim fidelity*—stern faithfulness.

**Page 227.** *Jamb*—side-piece or post of a door.

**Page 228.** *Chronic*—permanent. *Bath*—town in Somerset named from hot springs. *Preconcerted*— settled beforehand. *Hinted*—slightly suggested their meeting. *Fevering* — exciting. *Sequences*—events following one another.

**Page 229.** *Quell*—subdue. *Gie up*—give up. *Bathsheba had........... unminded things*—**See Expl**. *Froward*—perverse ; refractory. *Perjured*—*i. e.* lying.

**Page 230.** *Wild scamp* — wicked rascal. *Rounded*—became round. *To very distraction* — crazily. *Wearing me away*—consuming me.

**Page 231.** *Fast* — dissipated ; of loose character. *Graceless*—wicked. *As they make out* — as people represent him. *Desultory*—aimless. *Freshened*—grew brisk.

**Page 232.** *Of a diminutive order* — on a small scale. *Put upon*—tricked. *Stormed at*—attacked. *Bigly*—ostentatiously. *Union*—Worhouse for the poor set up by several parishes united together. *A sort of ...... - ...way*—a man of temperate habits on the whole, though occasionally falling a pray to unrully passions. *Wild in a steady way* — habitually perverse. *Death's head itself*—even such a frigbtful object as the skull of a human skelton, or a figure of it. *In keeping with*—consonent to.

**Page 233.** *Harry*—harass. *Takings*—passionate moods. *Amazonian*—masculine. "The Amazons were a mytholgical race of fierce female warriors alleged by Herdotus to exist in Scythia" (Aldred). *Mannish*—masculine. *So almighty... ......... sometimes* — feminine, indeed but so haughty and imperious now and then as to be inclined to be masculine. *Half ..........way*—a part of your imperious nature. *Failing* fault. *Illegitmate*—*i. e.*, lawless.

**Page 234.** *As a gage ... reconciliation*—as sign of their friendship. *Gage*—pledge. *Hurdler*—one who makes frames of twigs for enclosure. *Cattle-crib-maker*—one who makes stalls for cattle. *Labyrinth*—maze. *Hazel copse*—thicket of hazel-nut shrubs. *Ingenious contrivances*—clever devices. *Man of the woods*—man dealing with wood and wooden mtaerials. *Daintily .. ... ... land*—nicely wetted the surface of the earth. *Freshness was .. ... ... ... season allowed*—**See Expl. 163.**

**Page 235.** *The day was retreating*—The sun was sinking down. *The time .. ... ...sleep*—evening. *Elude*—avoid. *Stunned* paralysed. *Tergiversation*—equivocation. *Blight*—blasting or withering away ; and misfortune. *Positive*—confident in opinion. *Inconsequent*—illogical ; unreasonable. *The very ... hope*—the breath that gave life to, or sustained, his hope. *Iridescent*—rainbow coloured. *Uncritical*—unreflecting. *But the argument . ... surprise*—**See Expl. 235.** *Pit-pat*—light, quick footsteps. *Those who have ... ... ... ... ... of sound*—**See Expl. 235.**

**Page 263.** *Groove*—channel. *It was only ... ... ... ... for punctilious*—**See Expl. 166.**

**Page 237.** *Stoic*—unfeeling like a Stoic philosopher. The Stonic School of Philosophy founded by Zeno advocated extreme control of the senses as an ideal virtue. *Supplicating*—praying for favour. *Thoughtless angle*—foolish trick in sending him the valentine. *Angle*—catching fish with hook and bait ; (hence, figuratively) endeavour at capture. *I took ... ... ... wrong places*—See Expl. 167. *Drivelling*—stupidity; foolishness.

**Page 238.** *Woman of clay*—weak and easily mouldable woman. *Graceless shrew*—depraved, brawling woman.

**Page 239.** *Mettle*—spirit ; ardent temperament. *The weaker vessel*—woman, as opposed to man.
It is a Biblical phrase. *Femininity*—womanly weakness. *Unbidden emotions*—uninvited feelings. *Elude*—avoid ; escape. *Overrate*—exaggerate.

**Page 240.** *Hubbub*—a confused sound of many voices. *Tale-bearing*—carrying tales ; telling stories. *Jilted*—capriciously cast off as a lover.

**Page 241.** *Fired up*—showed sudden anger- *You are ... — yourself*—you are taking too many things for granted. *Cowed*—terrified. *Tragic* — pathetically angry. *Quivered*—trembled. *Rake*—libertine.

**Page 242.** *Fusion*—melting. *Outline*—distinctiveness of features. *Consistency*—reasonableness. *Horsewip*—whip as one whips a horse. *Coquette*—woman who trifles with man's affections. *Churl*—boorish fellow. *I may ... ... myself*—I may lose control of my feelings and do a rash deed. *Inertly*—passively. *Exhaled*—breathed out ; blown away.

**Page 243.** *Nick of time*—right moment. *Solicitude*—concern. *The least ... .. of revenge*—See Expl. 168. *Morbid*—sickly. *Distraction*—perplexity. *Above the dark ... ... ... .. at all*—See Expl. 169. *Throes*—extreme pain, like the pain at childbirth. *Shades*—darkness.

**Page 244.** *Quiet as the graveyard*—very silent. *Well-nigh*—nearly. *Whirr*—softly clicking sounp. *Obstuseness*—bluntness. *Flapping*—oscillating. *Undulating*—having a wavy motion *Interstices*—crevices. *Crannied*—having rents

or fissures; very old. *Paddock* -"small field, especially as part of stud farm". *Abutted on*—bordered.

**Page 245**. *Trot—i.e.*, the sound of the pace or a horse. *Gipsy*—"member of a wandering race (called by themselves Romany) of Hindu origin with dark skin and hair, living by basket-making, horse-dealing, fortune telling, etc. and speaking a much-corrupted Hindi". *Stumped*—walked stiffly and noisily. *Stagnant*—motionless. *Mis'ess*—mistress. *Answerable*—responsible.

**Page 246**. *Halters*—"ropes, straps, with noose or head-stall for horses or cattle". *Dangling*—suspending. *Eaves*—overhanging edge of roof. *Slipped on*—put on. *Extemporized*—devised off-hand. *Bank*—raised mound of earth. *Scanned*—looked intently at all parts of.

**Page 247**. *Slipped off*—dismounted. *Track them*—follow the series of marks left by them. *Tumbling*—groping about. *Abraded*—worn down by a friction. *Blurred*—disfigured. *Scoops*—hollows. *Ruts*---tracks sunk in the roads.

**Page 248**. *Pinchbeck* — "(named after its inventor, Christopher Pinchbeck, a watch and toy maker in Fleet Street, London, who died (1732) an alloy of about five parts of copper with one of zinc resembling gold; used in clock-making, cheap jewellery, etc." *Repeater*— repeating watch, *i.e.* "a watch that strikes again the previous hour at the touch of a spring" (Chambers). *Canter*—easy gallop. *Twisty, rickety*—feeble and unstable. *Overdrove her*—made the mare go at a faster pace than she was easily capable of. *Trot*—proceeding at steady pace faster than walk, lifting each diagonal pair of legs alternately with brief intervals during which body is unsupported. *Mill-pond*—pond holding water for driving a mill. *Hatch*—"door with an opening over it; wicket or door made of cross-bars" (Chambers). *Scrutinized*—minutely examined. *Mystic characters—i.e.* footprints of the horse which were rather undistinguishable.

**Page 249**. *Screwed up*—twisted and squeezed. *Emitted ......when w. w.*—expressed consternation for a long time. *Near-foot-afore*—foot of the left fore-leg. *Humid*—wet with

perspiration. *Turnpike-road*—road on which turnpikes or toll-gates are established *Knowed*—knew. *En*—him. *Between the lameness .....done job*—as the mare of the thief's gig is lame, and as, moreover, the gatekeeper of the turnpike will take some time in rousing from his sleep, we are sure to catch thief presently. *Amble on*—ride at an easy pace.

**Page 250**. *I'll take my oath*—I will swear. *Mask*—hide, *Assurance*— self-confidence. *Dogged*— pursued. *Jineral*—general.

**Page 251**. *Shimmeriny*—gleaming tremulously. *Velbety*—*i.e.* soft. *Vagary*—caprice. *Perturbed meditations*—troublesome thoughts. *Evolved*—deduced. *Desperate state of affairs*—extremely serious situation.

**Page 252**. *Denunciation*—accusations (of Troy). *It was a picture ..... considerably more*—**See Expl. 170**. *Dilemma*—position that left her only a choice between two alternatives *Sophistically*—by having recourse to fallacious reasoning. The Sophists were ancient Greek paid teachers of philosophy and rhetoric who reasoned captiouslly or fallaciously.

**Page. 253**. *Under-rated*—made an estimation lower than the actual measure. *Venturesome*—adventrous ; hazardous. *Stimulating turbulence* -- inward agitation that gave her strength. *Topographieal ignorance*—want of geographical knowledge of the places.

**Page. 254**. *Her Gilpin's rig*—her trick comparable to the frolicsome trick of John Gilpin described by William Cowper in his humorous poem. *Gilpin*—"a linen-draper, a train-band captain, and a very amateur horseman, the subject of William Cower's (1731-1800) celebrated humorous poem of that name". *Rig*—trick. *Oat-harvest*— time of reaping oat. *Monochromatic*—of one colour only, *Lammas*—"the 1st of August, in the early English Church observed as a harvest festival. Also the part of the year marked by this festival" (Aldred) *Blue-bottle flies*—meat flies or blowflies. *Tressy*—full of tress or hair : hairy. *Swath*—line of grass or

corn cut by the scythe. *Cidar* -wine made of apple juice. *Every drop..... cheeks—i e.* besides wine there was no other liquid substance except the perspiration from the workmen's bodies. *Drought*—dearth of water.

**Page 255.** *Unlucky token*—inauspicious sign. *Bodement*—bad omen. *Whetting*—sharpening. *Reaphook*—reaping sickle. *Hev been*--has been. *He's had*---he has had. *Felon*---"a small abscess or boil, an inflamed sore" (E.D.D.) *Hollerday*---holiday. *A good time.........magnitude*---**See Expl. 171.** *Pilgrim's Progress*—an excellent book written in Biblical allegory by John Bunyan (1628--1688) in which is described the journey of Christian Pilgrim through all manner of sins and obstacles to his goal. *All-Fours*—"a game at cards played by two, so called from the four particulars by which the reckoning is made—high, low, jack, and the game" (Chambers). *Whitlow*—painful inflammatory affection of the finger mostly proceeding to suppuration. *Put........ joint*—dislocated his arm. *Go courting*—conducting courtship. *Eclipsing*—so as to throw into shade the remarks of his predecessors. *Nape* back upper part of the neck.

**Page 256.** *Crumb*—piece. *Victuals*—food. *Erratic crumb*—crumb moving from one part of his mouth to another. *Pendulum-wise*—moving to and from like the pendulum of a clock. *Seed*—seen. *Bother*—take trouble. *Fleed*—flown. *Pore boy*—poor boy. *Sojer*—soldier. *Bymeby* by and by. *Arm-in-crook—i.e.*, arm in arm ; with their arms intertwined. *Courting complete*—courting couple. *Clue*—guide.

**Page 257.** *Reproachfully*—with an air of complaint. *Flagon*—large bottle to contain liquor, provided with handle and spout. *Apprehensively*—fearfully. *Strangulation—i e.*, death by suffocation. *Afore*—before. *Unstined*--free. *Cider fog*--vaporous particles of cider. *Cloze*--clothes. *Onfortunate*--unfortunate. *And a great... ...too*—and he sneezes just at the moment that he is going to tell us the important event of his having seen our mistress at Bath. *Bump*—box. *Nater*—nature.

**Page 258.** *Genteel refinery*—refinement belonging to the upper classes. *Noise...... abroad*—make nothing public. *We be born to things*—we are endowed with some noble qualities at birth. *My trife—i.e.,* the little good that I was born with. *High nater*—noble nature. *My maker*—God Begrudged no gifts—given me noble qualities in abudance. *Under your bushel*—hide your gifts. *And no praise due*—and I do not deserve to be praised for that. *Yet there is......... named therein*—See Expl. 172. *Invented—i e.,* by a process of grafting. *Quarrenden*—a kind of apple. *Tom Putt*—a kind of fruit of the apple class. *Rathe-ripe*—a kind of apple that ripes early. *Trew*—true. *Seed*—saw. *Moving things*—excitable matters. *A' most*—almost.

**Page 259.** *Far-gone*—extremely. *Stun-poll*—block-head. *En*--him. *Maning*—meaning. *Suffered*—allowed to go on. *Navigators*—sailors. He means to say travellers. *Swaller*—swallow. *Barbarian practice*—savage custom. *Blot*--defect.

**Page 260.** *Winsome*—beautiful. *Hae*—have. *Hobbed*--studded with hob-nails. *Penneth*---penny-worth. *Stales*--stale cakes. *Blue mouldy*--turned blue and covered over with furry growth. *Chawing*--chewing. *Trendle*--"a circular tough or tray in which bakers mix their dough."

**Page 261.** *Pa'sons*--parsons. *Look like..... complete*—bear a close resemblance, on account of their moustaches and beards, to the Jewish prophet Moses and his brother Aaron, both of whom are represented in the pictures as having following beards. *Fokes*--folks. *Feel all Israel*—think in their presence that with such bearded preachers before us we are not our own ownselves but the Israelites of of Biblical days. *High Church*--A High Church is a party "giving a high place to authority of Episcopate and priest-hood, saving grace of sacraments, etc." *Chapal*--A Chapal is a "place of Christian worship other than parish church or cathedral, especially one attached to a private house or institution." *We, at High Church.. ...... white wash only*—Here Cainy in his grossly realistic way contrasts the ceremonious worship of the conservative section of the established

Church of England with the simple worship conducted by the followers of the Methodist movement. In the former the worship is associated with gorgeous decoration, rituals, etc. whereas in the latter everything is rigid and simple. By the expression 'the colours of the rainbow' Cainy refers to ceremonious worship, and by the expression drab and whitewash' he refers to the monotonous simple worship of the Methodist. *Drab*--monotony. *She'll............dough*--she will meet with bitter disappointment. *They knots*--the knots of bunches.

**Page 262.** *Wildness*---light-heartedness. *Sepulchral*--melancholy,-befitting funeral. *'Tis a horrible .......to power*--**See Expl. 173.** *'Tis damn true*--It is ture, or I am damned. *Mane*--mean. *You be asked.........he came*---**See Expl. 174.** *Squander*---waste. *Pore boy's*---poor boy's. *Flourished*—waved about.

**Page 263.** *How the land lay—i.e.*, what was the state of things. *Don't take her*—you need not trouble yourself on her account Sweet-heart-lover or mistress.

**Page 264.** *Listlessly*—languidly ; indifferently. *Unconcernedly*—without any agitation. *Luxuriate*—revel. *Overpowered*—suppressed.

**Page 265.** *Blind*—screen for window. *Tense*—strained to stiffness. *Sally*—excursion. *Escapade*—spree ; adventure. *Augured*—predicted.

**Page. 266.** *Carrier's* – of the carter or one who carries furniture and luggage for hire.

**Page 267.** *Stalwart*—stout and strong. *Devil-may-care*—careless. *Trickster*—cheat.

**Page 268.** *Hang might*—it was not a case of probability. it was a case of certainty. *Flirtation.* trifling with love. *I'll make* it *worth your while*—I will make it profitable for you. *Imbecile*—weak. *We discern.........capacity*– **See Expl. 175.**

**Page 269.** *Elastic*—jubilant ; buoyant, *Inflamed*—(here) fascinated.

**Page 270.** *Pit-Pat*—sound of footsteps. *Flatly*—frankly and straight. *Fluty-tone*—in tone like a flute.

**Page 271**. *Given you up*—ceased hoping for your coming. *Tripped*—went with slight steps. *Clammy*—moist and adhesive.

**Page 273**. *Spasmodically*—convulsively. *Purchase my discharge*—obtain my dismissal from the army, by payment. *Infatuation* — foolish passion. *Sommambulist* — sleep-walker.

**Page 274**. *Surrogate's*—establishment of "the Deputy of an ecclesiastical judge, of a bishop or bishop's chancellor especially one who grants licenses to marry without banns" *Ajar*— slightly open. *This may.......... .Feeble*—**See Expl. 176.** *Derisive*—mocking.

**Page 275**. *Finale*--conclusion. *Huckster and sale*--bargaining *A fig for ... ... ... love*--such love is worthless *Clenched*--firmly set. *Throughout the whole .. ......by Acheron*-- **See Expl. 177.**

**Page 276** *Wan*—pale. *Incorporeal*—unsubstantial ; thin. *Attenuated*—rendered thin. *Lenses*—lentil-shaped glasses with both sides curved or one curved and one flat for concentrating or dispersing light-rays. *Elder*--low white flowered tree.

**Page 277**. *Relaxed*--less energetic. *Listlessly*--indifferenly. *His mind ... ... ... haste*--he foresaw or had a prevision of the years that must be spent by Bathsheba in regretting her hasty marriage with Troy. *Furtively*--secretly. *Candour*--frankness. *Just as that ... ... ... despair indeed*—Just as the imperceptible motion of a body resembles stillness, but is not really stillness as it has all the properties of motion, Oak's hope that Bathsheba might not be married to Troy in the end resembled despair, but was not despair in reality-as as it had the element of hope in it.

**Page 278**. *Bain't eye*—are you not. *Hapeth*—hap'orth half penny worth ; jot. *Rambling*—desultory. *Like new ... – ...bottle*—"new principle too powerful to be restrained by ancient forms". *Sash windows*—glazed windows in which glass is set on sash or a frame. *Wainscoted*—covered with

wooden panels. *A philosopher ... ... ... ...before them*—Troy says that he heard a philosopher say that the old architects during the palmy days of architecture did not care for the work left by their predecessors. As a matter of fact, this philosopher is merely an invention of Troy for the purpose of adding an element of diginity to his talk. *A million . a style*---antiquarians only study old styles ; they are incompetent to invent a new style. The new style must be one different from the old.

**Page 279.** *Queer*---old ; strange. *Queer in his head*-- eccentric. *The rights O't*---the details regarding the matter. *Twirled*—turned round rapidly. *Edged*---pushed himself. *Ricochet*—rebound among ground, as of a ball fired at a low elevation. *Buy his discharge*—secure his release from his service in the army of payment of money. *Smoothing him down*—pleasing him.

**Page 280.** *Dogged*—unyielding. *To one who... ...than a cry*—**See Expl. 178.**

**Page 281.** *Jeopardy*—danger. *Revel*—riotous festivity ; carouse. *Sultry*—hot and close or oppressive. Sinister — inauspicious ; wicked. *Dashes* — onsets ; sudden advances *Buoyant*--lightly floating. Stratum—bed ; layer. *Films* — slender coatings. *Lurid metalic look* — ghastly appearance resembling the peculiar sheen of metals. *Sallow* — pale. *Monochrome*—one colour. *Stained*—coloured. *Trailed*—ran with a slow sweeping motion. *Thunder—i. e* thunderstorm. *Misgiving*— feeling of apprehension.

**Page 282.** *Violins*—musical instruments four strings played with a bow ; fiddles. *Tambourine*—"small drum made of wooden or metal hoop with parchment stretched over one end and loose jingling metal disks", played with the band. *Jigging*—dancing. *Screened off*—hidden from view. *Extemporized* — made off hand. *Chandeliers* — branched hanging supports for several lights. *Rostrum* — platform. *Viands*— food. *Lolling*—reclining idly.

**Page 283.** *Thunderous footing* — dancing in which the feet make an awful thunder like sound *'The Soldie'r Joy'*

............... *highest perfection*—**See Expl. 179**. DD –a musical note. *Bass viol*—musical instrument with four strings, used for playing the bass in concerted music. *Cannonade* – continuous gun-fire. *Ath'art*—athwart ; across. *Fidgets* – worrying topics.

**Page 284**. *Injuxtapostion with* – being placed by the side of. *Lead to the alter—i. e.* for celebrating the marriage. *Flourish* – florid expression. *Cock-birds* — male fellows. *Carouse*—noisy revel, due to drinking. *Show the white feather* —exhibit cowardice. *'Company' —i. e.* invited guests.

**Page 285**. *Grog*—mixture of spirits and cold water without sugar. *Toad*—frog. *Direct message* – unmistakeable warning. *viz*, that a storm is abrewing. *Creat Mother*—nature. *Garden-slug*—kind of shell-less snail destructive to small plants. *Promenaded*—wandered about. *Furze* – "spiny yellow-flowered evergreen shrub growing on European waste lands".

**Page 286**. *Vandyked lace collar*—collar made of lace or fine open fabric of linen, cotton silk or wool, with vandykes, a series of large points forming a silk or wool, with vandykes, a series of large points forming a border to it. This collar is named after the English painter, Antony van Dyck (1599—1641) who flourished in the court of Charles I. *There was an inner circle ........ wearer's neck*—the terrified sheep formed a close inner circle ; and outside this circle many sheep strayed apart, the whole having the appearance of a vandyked coller, —the whole flock covering the furze-bushes as the vandyake collar coverse the human neck. *Interpolated* – intermediate. *Complication*—intricate blending. *In the divinest .... wear* —in the purest form of money, *viz.* food. *Deteriorating*—growing worse , dwindling.

**Page 287** *But man, even ........ so dearly*—**See Expl. 180.** *Stank*—gave out strong offensive smell. *Mops* – bunches of rags fixed on handles for washing floor with. *Rill*—stream.

**Page 288**. *Stalactite* – deposit of carbonate of lime hanging on like icicle from the roof of a cavern, formed by the dripping of water. *Ting-ting* – the sound of a clock.

*Thatching*—beetle—"a heavy wooden mallet, often bound with iron, used for driving stakes" (E D.D.) *Spar*—"a stick pointed at each end and doubled and twisted in the middle, used by thatchers to fasten down the thatch of a roof" (E. D. D.). *Staddles*—"a platform of timber, stone, etc, on which a stack or rick is placed" (O. E. D.).

**Page 289.** *Debauch* — fit of intemperance. *Boded*—predicted. *Dragon* — "mythical monster like crocodile or snake with wings and claws, and often breathing fire". *In the very teeth of*—in the very face of ; in direct of opposition to. *Young brood*—young ones. *Rick cloths*—canvas or tarpaulin for covering corn-stacks with. *Draw-latching* — "from draw-latcn, a lazy, idle, loitering person" (E. D. D.). Stentorian—loud, (derived from Stentor, a loud-voiced herald in the Trojan war). *Granary* — store house for threshed grain.

**Page 290.** *Nail*—a thin pointed piece of metal. *Traide* long speech of declamation : (here) the vituperation of Susan Tall. *Snug*—sheltered from weather. *Interstices*—crevices ; intervening spaces. *It was the farewell ............ to a death*—**See Expl. 181.** *Thuds*—low dull dourd as of blows on soft thing.

**Page 291.** *Heifers*—young cows. *Popular*—tall straight tree common in the northern hemisphere noted for its rapid growth. *Then the picture ..... his hands*—The atmosphere became so dark that Oak could not see anything : he worked by guessing or feeling things with his hands.

**Page. 292.** *Poniard*—dagger. *Indifferently*—passably. *Smack*—sharp sound. *Was his life............such risk*—**See Expl. 182.** *Errant*—wild ; disobedient. *Clog*—block of wood fastened to leg to impede motion. *Extemporized*—provisionally devised ; improvised. *Lightning*— conductor "metal rod or wire fixed to expose part of building or to mast to divert lightning into earth or sea". *Flash*—gleam. *With the spring ...... fiend*—moving zigzagly like a serpent and shouting like a demon. *Emerald*— precious stone of green colour. *Reveberation*—echo or reflection of the sound. *Stunning*—paralysing.

**Page 293.** *Seen to*—attended to ; cared for. *Brazen glare*—yellow brilliance like that of shining brass. *Majolica*—decorated enamelled pottery. *Jet*—a rich black variety of coal, very hard and compact. *Diabolical*—Satanic ; fiendish. *Aerial perch*—*i e.* high seat on the ladder.

**Page 294.** *Flare*—flash. *Dazzle*—splendour. *Crunch*—crashing sound. *Crisis*—most critical stage. *The flash was ......... anything else earthly*—**See Expl. 294.**

**Page 295.** *Stuperfying*—terribly stunning. *Blast*—terrible sound. *Domical*—hemispherical. *Riband*—thin strip. *Scoop*—large hollow. *Hinnam*—a valley near Jerusalem where Tophet was situated (**See also note on page 200**). *Rhythmical pants*—musical sound of heart beats. *The sky ........light*—*i.e.* sheet lightning was in evidence all over the sky.

**Page 296.** *Zephyr*--literally, west wind ; here, sweet and soft breath. *Shimmer*—gleam. *Apex*—top. *Broached*—opened.

**Page 297.** *If I were to die. etc.*—Evidently Bathsheba has been already disillusioned in the matter of her marriage with Troy. *Seen a woman more beautiful*—apparently, Fanny Robin. *Impetuosity*—vehemence.

**Page. 298.** *Langour*—fatigue. *Flagging cadence*—weary tone. *Reverie*—fit of musing. *Grating*— jarring ; harsh. *Vane*—Weather-cock.

**Page 299.** *Drab*—dull light brown colour. *Huesh...... ash*—dull grey colour as is the appearance of a cloudy morning. *Stirred itself*—moved. *Coursed........... eddies*—moved as if in visible whirlpool of air. *Every wind of heaven*—In Greek mythology Aeolus, the god of winds, is represented as controlling eight kinds of wind blowing from eight quarters of the sky. *Fantastically*—wierdly. *Slaved away*—worked like a drudge. *Snarled*—made a hissing sound. *This distracting .. ....... pounds*—these stacks of corn embodying £750 were causing perplexity to Oak's miud by their evident prospect of ruin. *Tracking cold*—exceedingly cold, *i.e*, cold leaving its impression as it were. *Clammy*—moist. *Sop*—

piece of bread, etc., dipped in broth, etc. *Homogeneous sop*—thing uniformly soaked in water. *Spines*—ridges.

**Page 300.** *Abashed*—ashamed. *Shambled*—walked with awkward gait. *The whole procession...........of Mercury*—**See Expl. 1**, *Gnarled*—twisted. *Glazed*—glassy, because containing pools of water. *Desultorily*—without rational connection ; loosely.

**Page 301**. *Topping*—figuring prominently. *Preposterous*—absurd.

*Pervade*—are in abundance in. *Giggentry*—gentlemen using light-wheeled carriage. *Incline*—ancient ; slope. *This man... ...and training*—**See Expl.**

**Page 305.** *Cleared*—won a bet in race. *To speak...... that true*? --**See Expl.** *Never did I........... Dark* ?—**See Expl. 3**. *Leave alone colours*—not to speak of the coloured ribbon or dress worn as symbols by the jockeys. *Booths*—temporary sheds *Pimpernal Policy*—these are the names of the race-horses. *Turn on the waterworks*—shed tears (Slang).

**Page 306.** *Was at the full depth of tears*—was so very pained as to have tears ready in her eyes. *Bets*—waggers. *Chicken-hearted*—cowardly. *I know what* -Troy mean to say, 'married you'. *Early withered*—dried up before their time. *Union-House*—work-house erected by two or more parishes consolidated for administration of poor-laws.

**Page 307.** *The soldier .... garb*---Sergeant Troy of the army now clad as a farmer. *Peremptorily*---commandingly. *Poppet*---the name of the Bathsheba's horse.

**Page 308.** *Hauteur*---haughtiness. *And be*---Troy would have added, 'damned'.

**Page 309.** *Penumbrae*—penumbra or partial shadow. *Totter*—shaky, unsteady gait. *Speck*—spot. *Halo*—luminosity. *Black concave*—dark vault of sky. *Luminosity*—brightness. *Circumscribing* — surrounding. *Manor-house*—house belonging to a nobleman. *Attenuated* — thinned. *Falsetto*—"forced shrill voice above one's natural range".

**Page 310.** *Crouching*—lying low. *Young .......finish*—really young, but looking prematurely old. *Contours*—outlines. *Flexuous*—"full of bends ; winding" *Finer lineaments*—more delicate features. *Bestirred*—aroused into activity. *Copsewood*—wood of small growth for periodical cutting. *Wayfarer*—pedestrain. *Her attitnde ... ...human limbs*—See Expl. 190.

**Page 311.** *Aurora*—dawn. *Fork*—instrument with two or more prongs at the end. *Boom*—make a hollow sound, *Flats*—level ground. *Essayed*—tried.

**Page 312.** *Acme*—culmination ; extremity *Sublimation*—refinement. *Half feigned* — half-pretended. *Froom*—the name of a fictitious river.

**Page 313.** *Self-beguilement .................a blow*—See Expl. 191. *The half-mile... ......... .. her world* — See Expl. 192.

**Page 314.** *Nomeclature*—vocabulary ; names. *Canine*—of the species of dogs. *Night, in its .. ... into figure*—See Expl. 193. *Trotted on* went forward with easy steps. *Whined*—made a long-drawn complaining cry.

**Page 315.** *Mincing*—short. *Incapacity*—powerlessness. *Frantic*—wildly excited *Pleiads*—"Cluster of small stars in Taurus, usually spoken of as seven". *Avenue*---roadway marked by trees at regular intervals. *Skirted*--ran along the edge of. *Picturesque* -splendid. *A mere case*—only a box *i e.* only a building without any ornament. *Excrescence*—outgrowth. *Grim*—harsh. *The grim character*—because the building contained poor and desolate people, it being a workhouse. *Winding-sheet*—sheet to cover dead body. *Rental*—amount received as rent. *Slim*—slenderly built.

**Page 316.** *The panting .. clothes*—*i.e.* Fanny who lay breathing heavily under her clothes. *Bony*—big-boned. *Supple*—flexible.

**Page 317.** *Taciturnity*—silence. *Countenance*—expression of face. *Snak*—wore a sad look. *Volume of entreaty*—vast amount of earnest request.

**Page 318.** *Impulsively*—emotionally. *Few men .. .... her longer*—See **Expl. 194** *Strait-waistcoating*— narrow or limited confinement, *i.e.* critical inspection. A "strait waist-coat" is a "strong garment put on maniacs to confine arms, which are either in sleeves so long that the ends can be tied or strapped within the body of jacket" *Pout*—fit of sulkiness or ill-humour. *The former*—*i.e.* grumbling. *The latter*—*i e.* make peace. *Non Lucendo*—"(lucus a non lucendo) an ety-mological contraction : a phrase used of etymologists who accounted for words by deriving them from their opposites. *Latin*—a grove (called lucus) from not being lucent (luceo, to shine). Here, it means conduct contrary to what ought to be expected : Troy stays instead of going" (Aldred). *Snugly* — cosily, *Stowed* — packed. *Fib*—lie.

**Page 320.** Adofuss. *Incipient* — imperfectly developed. *Pique* — annoyance. *Fitful* — capricious. *Contingencies* — chance occurrences. *Ducts* — tubes or canals in body conveying chyle, lymph or secretions.

**Page 321.** *Sneer at*—utter derisive words. *Will be the death of me*—will kill me *There are . nothing of*—There are things more important than my affection for you Amendments are to be made of others, my relation to whom you are not aware of. *Mane*—hair. *Wormed it out*—drawn it out by crafty presistence.

**Page 322.** *Snappishly*—peevishly ; tartly. *Her pride was ... ... her face*—**See Expl. 195.** *Taken kindly to*—liked heartily. *In the turmoil ... — ... instinctively adored*—**See Expl 3.**

**Page 323** *Stopped* — lowered herself. Folly of this kind, *viz.*, the conversation between Oak, Boldwood and Poorgrass which she was too far away to hear. *Refined aspect* — attitude of gentility. *Use nor principal*—neither the interest on the money nor the money invested. Evidently Poorgrass's own way of emphasizing that Fanny being dead, cannot be seen any more. *I don't know......... so 'tis said*—**See Exp. 196.** *Was took bad*—fell ill.

**Page 325.** *Hearse*—bier or carriage, in which dead body is carried to the grave. Laurustinus, Variegated box, Chrysanthemum these are names of various flowers. *Yew*—leaves or branches of yew are meant, the yew being a slow-growing, dark-leaved evergreen tree. *Boy's love*—also called Southeren wood, a plant with scented leaves. *Board of Guardians* — managing board of the Union-House. *At Seampstering*—as a sempstress.

**Page 326.** *Got handy*—reached. *'a b'lieve*-I blieve. *Traipsed*—traversed ; walked. *The short of the story*—*i.e.* the long and short of the story. *Fainty* — about to faint. *Judge-and-jury like*—difinitely ; point-blank.

**Page 327.** *Without further parley*—without anything eventful happening in the meanwhile. *Parely* — talk. *Spitting* — ejecting with violence. *Thistle* — prickiy plant. *Seampstering* — sewing. *Hent*—hint. *Name a hent*—give a hint. *Bidding*—remaining. *Go off in a decline*—*i.e.*, die of consumption. *'tis not much odds*—it is of no consequence ; it does not matter. *Quailed*—cowered ; looked down.

**Page 328.** *Curious item*—interesting person. *Understanding* — intelligence. *Down* — dejected. *Packed away* — hid. *Nervous petulance*—peevish excitment. *Worrying perceptions*—harassing knowledge.

**Page 329.** *Gable*—"triangular upper part of wall at end of ridged roof". *Mat* — coarse covering. *Protuberence*—prominence ; bugling out. *Sill*—timber or stone at the foot of a door or window. *Ruts*—marks left by carriage wheels. *Upon the... ......another sphere*—**See Expl. 198.** *Whilst the... .........the gable*—**See Expl. 199.**

**Page 330.** *Elm*—a kind of tree with serrated leaves. Here, made of wool of elm tree. *Fustian*—a kind of coarse cotton fabric. *In a large scrawling hand* — written in big letters indifferently. *Tailboard*—board at the hinder end of a cart or waggon which can be laid down or removed at will. *Certificate of registry*—certificate of death signed by a parish officer. *Divine*—make out by guessing. *Smacked*—cracked. *Apace*—quickly. *Papery flags*—"plants with bladed leaves",

thin like paper. "growing on moist ground, especially various species of iris". *Moor* — marshy land *Dank* — damp. *Atmospheric fungi* —mushrooms of the sky, *i. e.* fog

**Page 331** *As an eye blind* — *i. e*, dark. *Opacity* — obscurity. *Pallor*—paleness. *Intentness* — fixity of mind ; attention. *Overhung* — covered. *Churching* — whirling. *Loomed faintly* —appeared indistinctly. *Laurustinus*—an evergreen shrub. *Monochrome*—painting in one colour. *Smart rap*—sharp sound. *Saturated* — drenched *Overbrimming* — full of water to the brim *Grim Leveller* — *i. e.* death. *Auburn*—golden-brown.

**Page 332.** *In the meridian . .. .........travelling* —when. travelling by stage-coach was at its height, or most in vogue. The Meridian is the "point at which the sun or a star attains its heightest altitude : (hence) prime, full splendour ,. *Relays of horses* -- supply of horses to relieve others in the journey. *Stabling*--place for keeping horses in. *Variety tourist*--traveller travelling in search of various kinds of pleasures. *Oozing out* --'coming out by slow degrees.

**Page 333.** *These owners ........ respectability* -- *i. e* Jan Coggan and Mark Clark were two respectable persons who appreciated the true worth of the taste of spirituous drinks. *Pale* -- limit. *Elbowed off* -- thrown off by the thrust. *Vis-à-vis* -- "opposite so as to face each other" (French —face to face). *Your face...... . table* -- your wife does not seem to have provided you with good food, for your face looks pale. *Seed* -- seen. *Victuals* -- food. *Dew bit* -- 'slight refreshment. taken early in morning before the regular breakfast" (E. D. D.) *Afield* -- away from home ; at a distance. *Truism* -- self-evident or indisputable truth. *Tilted* -- moved ; bent. *Nip* -- sip, especially of spirits.

**Page 334.** *Seed*—seen. *Be you ... ... ... ... to*—are you going to *Nailed ... ... ... boards*—dead in a work-house, so that her coffin is proved at the expense of the parish. *Luxery*—luxury. *Trimbleful* - as much as a thimble will hold; very small quantity. *Sonnies*—boys. 'Sonny' is a familiar form of address to a boy. *'Tis as 'tis*—the circumstances are as I have related to you. *A man's ... ... ... .. afterwards*—a

man becomes all the stronger when he has had a drink. *Whop* "(slang) thrash. (fig.) defeat, overcome". *Slap*—strike with palm of hand ; smack. *Hop* ... *a-breaking* - do your work with vigorous energy. *To the horned ... ... ... ... house...* To Satan who lives in hell. *Wet*—drink. *Upon my carcase*—an oath ; generally, upon my soul.

**Page 335.** *Providence*—God. *Drinky*—drunk. *I do not ... – ... safety*—I would not go beyond absenting myself from church and cursing ; for it I committed any other sins my after-life might be endangered. *Your next world ... ... ... off-hand*—there is a world where we have to go after death ; so we must take care not to lose our good chances there. *Chapel-member* member of a dissenting church. *I won't say ... ... as a skit*--**See Expl 200** *Lift up ...... heads*—offer up prayers composed by themselves. *Families*—*i.e.* domestic occurrences. *Ship-wracks, ... ... ... ... newspaper*—current events like stories of shipwreck, etc, reported in newspapers. *A forehand*—beforehand. *Dang*—damn. *Gaffer*—"elderly rustic ; old fellow. Contraction of godfather or grand-father". *But we churchmen ... ... ... ... babes unborn*—we orthodox one, *i e.*, the Methodists, etc. Our prayers are printed beforehand and we must read them all or we are damned. We utter our prayers to the Lord instinctively, like children, without caring to know their meaning. In this matter we are as innocent of meaning as unborn children.

**Page 336.** *Bain't*—am not. *Feller*—fellow. *King's evidence*—uncontestable evidence ; crown witnesses. *Taties*—(vulgar) potatoes. *Pa'son*—person. *Turn*—change my religion. *Shady*—of doubtful moral.

**Page 337.** *Dozy*—sleepy. *Throwed*—thrown.

**Page 338.** *Horning*—"(U. S.) a mock serenade with tin horns and any discordant instuments by way of showing public disapproval" (Chambers). Hence, discordant singing. *Multiplying eye*—eye which causes a man to see things in more amnifestations than one. *King Noah*—See Genesis, viii. 1-3. *Ark*—ship built by Noah, as directed by God, to take refuge in at the time of the Deluge. *As if I ... ... ... ...*

*ark*—Poorgrass says that drink makes him see double. He remembers, on account of his Biblical knowledge that Noah took shelter in the ark at the time of Deluge with a pair each of living animals. He thinks that a holy man of Noah's time must therefore have seen two animals at a time, and he considers himstlf as a holy man of that time because his bleared vision due to drinking, makes him see two objects when there is really one. *Rights*—by the moral constitution of his being. *The other ... ... ... ... sacrifice*—Patriarchs who sacrificed much for the good hnmanity ; all noble-minded persons. *I ought to ... ... such a way*—Poorgrass says in his fit of drunkenness that the fitter time for him to live in would have been the time of Genesis ; then he would not have been called a drunkard, the primitive manners being then in vogue. *Contrite*—completely repentant.

**Page 339.** *And death is a kind friend*—Poorgrass would not take any serious notice of being called a man of no spirit by Oak ; he would resign himself to death. *Mildewy*—foggy. Mildew is a destructive growth of minute fungi on plants, paper, leather, etc. *Unwholesome*—unhealthy. *The Eleventh*—*i.e.*, the Eleventh Dragoon Guards, the regiment to which Troy belonged. *Invidious*—offensive. *Blown*—powdery.

**Page 340.** *Contingencies*—probable events. *Antecedent*—former. *Mien*—countenance. *Swerved*—veered round. *Solicitousness*—utmost concern. *Unconvenanted mercies* "such mercies as God may bestow on those not embraced within the covenant of grace.

**Page 341** *The flock of Christ*—the Christian body. *Unperturbed cadence*—quiet modulation. *Unmoved*—not outwardly cadence quiet modulation. *Unmoved*—not outwardly affected by sentiment. *Truant*—absconder. *Manoeuvring*—dexterous management. *Interposition*—Interval. *Oak imagined ... ... ... ... remove*—The evident reference is to Fanny's being with child, the revelation of which was sure to cast a gloom on Bathsheba's life which no lapse of time would remove. *Indifferently*—slinghtly. *Anguish*—severe mental pain.

**Page 342.** *Afraid of Fanny—i.e*, afraid of Fanny's ghost. *Nesh*—delicate ; weak or sickly. *Desultorily*—indifferently.

**Page 343.** *Bathsheba was lonely... — .. ...of a cave*—**See Expl. 201.** *Complication of impulses*—complexion of emotions. *Perhaps it would... ... further misgiving*—**See Expl. 202.** *The rights of it*—the exact truth about this matter. *Is got to*—has reached.

**Page 344.** *Solicitousness*—anxiety. *The sadness......... to each other*—**See Expl. 203.** *Listless*—languid. *Country nature*—simple temperamentnatural in a girl from countryside. *Dimly suspected*—imperfectly conjectured. *Tragedy*—sad story.

**Page 345.** *Carking doubts*—burdensome suspicions. *Stoicism*—ideal passivity or fortitude (for which the Stoic philosophers were noted). *Oak meditatively... ......in the midst*—Oak looked on things from an impersonal point of view, this mood being the result of reflection. *Racked*—perplexed. *Incertitude*—certainty.

**Page 346.** *Smack*—sharp noise. *Pinched*—troubled. *Domicile*—abode. *She must suspect .........it all alone*—**See Expl. 204.** *Lulled*—calmed. *Fascinated*—charmed. *She must tread......... begun it*—she must bear her painsul meditations to the end, just as a particular kind of dance once begun must be gone through to the end. *Giddy distracting measure*—terribly difficult kind of dancing ; (here) painful train or chain of thought. *She must tread........... it*—she must bring her train of reasoning to its logical conclusion by opening the coffin of Fanny.

**Page 347.** *If I could........... know it all*—If I could open the coffin I would know the whole truth about the matter. *Gauge*—measure. *Bathsheba in ...... ...after her life*—she could not remember afterwards the feelings that actuated her in openidg the coffin that evening. *Lumber-closet*—room in which articles not in use are stored away. *Screw driver*—instrument for driving screws into wood. *Excruciating pulsation*—extremely painful throbbing. *Engrossed*—occupied. *Husky*—hoarse.

**Page 348.** *Conclusive proof*—convincing evidence. *Bathsheba's head sank ...to her moan*—**See Expl. 205.** *Unconscious pair*—dead mother and child. *Wonted fires*—accustomed energy. *Obtruesive, yet effectual manner*—unostentatious, yet successful. *The one feat ......an ironical smile*—**See Expl. 206.** *Framed in*—surrounded. *In Bathsheba's heated ... ...... for strife*—**See Expl. 207.** *Inconvenient and awful way*—a method rather difficult (being liable to detection) and dreadful.

**Page 349.** *Tamely copying*—feebly imitating. *Antagonistic instincts*—desire for revenge. *Slamming*—violent noise due to shutting up of windows, door, etc.

**Page 350.** *Stupefaction*—wonder. *Fiendish incantation*—devilish enchantment. *Pallid*—pale. *Legitmate induction*—right inference. *Volition*—will. *Bureau*—writing table, or chest of drawers. *Lurid sheen*—excessive brightness.

**Page 351.** *Congealed immobility*—frozen fixedness. *Incipient*—immature. *Softened*—relaxed. *Modulated*—adjusted *Capacity for intense......... ..... suffered now*—Fanny never suffered so intensely as Bathsheba did due to the depth of her nature. Deeper a nature is, more it suffers. And Bathsheba was deeper than Fanny. *Revulsion*—change. *Fore-stalment*—anticipation. *Eclipsed in maternity*—thrown into the shade in the matter of attaining motherhood. *When she had... ... by another*—when she had thought on her honour being damaged, motherhood anticipated and real marriage being prevented by Fanny.

**Page 352.** *Calibre*—weight of character. *Harrowing*—painful. *His expression .........gaze*—his look turned into one commanding her haughtily to keep quiet.

**Page 353.** *It was the.........with Troy*—**See Expl. 208.** *Mastered*—overcame.

**Page 354** *Issue*—result ; consequence. *Thicket*—collection of trees or shurbs thickly or closely set. *Brake*—place overgrown with ferns or briers. *Reclining*—sliding. *Fronds*—leaf-like expansions in many flowerless plants. *Retreat*—secret corner.

**Page 355.** *Finch*—a type of passerine birds *Shambling ... ... feet* — heavy sound of walk with awkward and unsteady gait. *Wan*—pale. *Flouncing* - plunging. *Dribbling*—falling in small drops. *Heated actions* — acts done under impulse *Bathsheba shook ... ... .. ... . enchanter fleeting*—**See Expl. 209**. *Fungi* —the lowest of the great groups or celluar cryptograms, including mushroom, troadstool etc. *Fulsome*—disgusting by excess.

**Page 356** *Rush* — kind of plants growing on the riverside. *Flag*—popular name for many plants with sword-shaped leaves mostly growing in moist situations. *Swamp*—marshy land. *Clammy*—moist and adhesive. *Cozing gills*—vertical radiating plates on under side of mushrooms, etc., emitting moisture. *Splotches* — large stains or spots. *Attenuated*—diminished. *Macaroni*—"wheaten paste formed into long tubes. used as food". *Tremor*—shaking. *Unstrung*—loosened. *Pedestrain*—wayfarer. *Of the dunce class*—stupid. *Prayer Book* -especially one of those appropriated to days or seasons and read before Epistle and in morning and evening prayer". *In the worst ... ... ... ... ... too passed on* — **See Expl. 2**

**Page 357.** *Askance*—turned aside. *Profile*—side-face. *Contour* — outline. *Clogged* — encumbered ; suffocating. *Irridescent* — coloured like the rainbow. *Dank* — damp. *Subterranean breath* — underground air. *Sweating sed*—perspiring or damp ground.

**Page 359.** *Circuitious*—roundabout. *Rear*—back.

**Page 360.** *Attic* — room in the highest story of the house. *Confidnate* — confidential female friend. *Sampler*—"piece of embroidery worked by girl as specimen of proficiency and often preserved and displayed on wall etc." *Beaumont ... ... ... ... ... ...Maid's Tragedy* — dramatic poets, contemporaries of Shakespeare. These two wrote in union a number of English plays. Maid's Tragedy is generally accounted the best of their works. *Mourning bridge* — a tragedy by Congreve, produced in 1697. *Night Thoughts*—a didactic poem in nine books by E. Young, published in

1742. The poem for a time enjoyed great popularity. *Vanity of human wishes*—a poem written in 1742 by Samuel Johnson in imitation of the tenth satire of Juvenal, *That story... ... ... ... Desdemona*—Othello, written by William Shakespeare. *Dismal*—melancholy.

**Page. 361.** *Love in a Village, and the Maid of the Mil* — romantic light operas written by Issac Bickerstaff. *Doctor Syntax*--"a simple minded, pious, hen-pecked clergyman green as grass, but of excellent taste and scholarship, who, left home in search of the picturesque. His adventures are told of William Coombe in eight-syllable verse" (Dr. Brewer). *Spectator* — the celebrated journal written by Steele and Addison from 1711 to 1712 and later in 1714, the object of which was to 'enliven morality with wit and to temper wit with morality'. *Attic*—"highest storey of a house ; room in this". *Barricade* — temporary fortification to prevent the advance of the enemy. *In a state Barricade—i.e.*, in a state of defence. *Vane* — weather-cock. *Prisoners' base* — "game played by two parties of boys, etc., each occupying distinct base or home". Those who are caught are held as prisoners.

**Page 362.** *Carved tombstone*—tombstone or stone erected over a tomb to preserve the memory of the dead, with the name of the dead inscribed in it.

**Page 363.** *Remanticism*— extravagant, fantastic and sentimental feeling, preferring grandeus, or picturesqueness, or passion. *Fate*—providence. *Grimly*—unkindly. *There is always ......... amelicration*— **See Expl. 211.** *Muster*—gather. *Parapet*—protecting wall.

**Page 364.** *Tiring woman.* lady's maids. *Rush of recollection*—crowd of thoughts relating to the past. *Vowed*—swore *Lichen*—"kinds of cellular cryptogamic plant, usually of green, grey, or yellow tint growing on and colouring rocks, tree-trunks, etc." *Chink*—sound as of glasses or coins striking together.

**Page 365.** *Surmounted* — mounted above ; capped. *Unpractised*—not yet familiar through practice. *Headstone*—grave stone. *Crocketed*—decorated with crockets and curled

leaves ahd flowers. A crocket is "one of the small ornaments placed on the inclined sides of pinnacles, pediments, canopies, etc., in Gothic architecture : usually in the form of buds, or curled leaves". *Medallions*—things shaped like large medals, *e.g.*, decorative panels or tables, portraits, etc. *Footstone*--stone at foot of grave.

**Page 366**. *Coping* — top (usually sloping) course of masonry in wall : vault covering the grave. *Flying*—"breaking up suddenly, decaying" (Aldred). *Sexton*– "officer charged with care of church, its vessels, vestments, and churchyard, and often with duties of parish clerk and grave digger".

**Page 367.** *Snowdrop*—early spring white-flowered plant. *Hydacinth*—genus of bulbous plants with bell-shaped flowers of various colours plants with brilliant (usually yellow or purple) flowers. *Daisies*—common wild-flowers, growing in pastures and meadows. *Carnations*—"one of the finest of florists" flowers, a double-flowering variety of the clove pink" (Chambers). *Pinks*—flowers of any one of several plants of the genus Dianthus *Picotees*—a florists' variety of carnation. *Lilies of the valley*—very beautiful flower of the lily genus. *Forget me-not*—"a small herb with beautiful blue flowers, regarded as the emblem of friendship" (Chambers). *Meadow-saffron*—"the colchicum—also Autumncrocus, or Naked Lady" (Chambers). *Laid these out*—spread these. *Impassive*—serene *Prostration*— reduction to extreme physical and mental weakness. *Futility*— uselessness. *Absurdity*—folly ; unreasonableness *Deriving him ..... ............of the French* —**See Expl. 212** *Muggy*—foggy.

**Page 368.** *Sputtered*—threw out moisture in scattered drops. *Porch*—portico at the enterance of a house or a church.

**Page 369.** *Gurgoyle*—or gargoyle, "gotesque spout, usually with human or animal mouth, head, or body, projecting from gutter of (especially Gothic) building to carry water clear of wall". *Protuberances*—projections ; prominences ;. *Spouting* — vomitting. *Churchwardens* — eleeted lay representatives of parish". *It has......... ..the proposition*—

See Expl. 213. *Correlatives*—mutually related things. *Distortion* disfigurement.

**Page 370.** *Dragon*—fabulous winged serpent. *Impish*—like an imp or little devil. *Griffin*—fabulous animal with the body and legs of a lion and the beak and wings of an eagle. *Wrinkled hide*—contracted skin. *Jutting*—projecting. *Duckshot*—shot meant for killing ducks. *Accelerated velocity* increased speed. *Liquid parabola*—the course of the water spouted describing a parabola, or a curve formed by cutting a cone with a plane parallel to its slope. *Plinth*—square at the bottom or base of a column.

**Page 371.** *Onset*—attach. *Pauper mould*—the tan-coloured earth that was newly laid on the grave. *Deluging*—overflooding. *Writhe*—twist or roll about as in acute pain. *The rain had... ......with high lights*—See Expl. 214.

**Page 372.** *Gravel path*—path covered with sand and small pieces of stone. *Stringy*—fibrous *Tendons*—white tissues reaching from the end of a muscle to a bone *Bulb*—onion-like root. *Croeuses*—bulbous plant with yellow or purple flowers. *Splashed*—thrown out; washed away. *Confluence*—conjunction. *Sting*—infliction of wound causing acute pain *To curse his ..——wrung him.* See Expl. 215. *Superimposed upon*—added.

**Page 373.** *Climax*—culmination. *Panorama*—wide or complete view. *Sanguine*—hopeful. *Spectre*—haunting presentiment *The planting of ... ......... circumvented*—See Expl. 216. *Dismantled*—broken and destroyed *Another man* an altogether different person. *In his transient way*—in conformity to his habit of hasty thinking. *Vicissitudes*—changes. *Because these appertained ..... at all for him*—Troy was indifferent to the incidents of his birth, etc., because they belonged to himself and if they were not there, he would not be hero. *Wind up*—come to a close. *This very .. ......... hated himself*—See Expl. 217. *A coral reef... .. accomplished thing* See Expl. 218. *Anathema*—curse; imprecation. *Spoliated*—destroyed.

Page 374. *Solicitousness*—earnest desire. *So turn about .. .....could bear*—See Expl. 219. *Threw up his cards*—gave up the work altogether. *Forswore his game*—renounced his work on oath *Blinking*—shining with unsteady light.

Page 375. *Purl*—gentle murmuring sound.

Page 376. *Bonnet*—soft cap. *Reprobates' quarter*—the part of the churchyard where persons cast off by God, or sinners, are buried. *Skirted*—passed along the edge of. *Buttress*—support built against the wall. *Veined*—streaked. *Splashed*—bespattered with mud.

Page 377. *Stained*—soiled *Mound*—heap of earth. *Clodded*—covered with lumps of earth. *Leadwork.............. gurgoyal*—mouth of lead attached to the gurgoyle.

Page 378. *Humbdrum tediousness*—dull monotony. *Accessories*--accompaniments. *In a gradual taper*—becoming gradually narrower towards the end like cone. *Irksome*—tedious. *Garish*—obtursively bright. *Muggy*—stifling. *At last... ... clear oily polish*—See Expl. 220

Page 379. *Frill*—fringe. *Shreds*—fragments. *Contriguous*—adjoining. *Cove*—inlet of the sea. *Pillars of Hercules*—Calpe and Abyla, two mountains, one at Gibraltar, in Europe, and the other at Centa, in Africa. They were torn asunder by Hercules on his route to Gades (Cadiz). *Swoop*—snatching motion. *Sinister*—evil. *Dry death*—death not by drowning or bloodshed. *Gronzalo*—the honest old counsellor of Alonso, King of Naples. See the tempest. 1. 1. 69–70. "The wills above be done, but I would fain die a dry death" *Like Ganzalo ............unanswered*—many people bathing there desired like Ganzalo not to be drowned, but there wishes were not fulfiled : they were drowned. *Meshwork*—net work. *Spars*—rafters ; a generaf term for musts. yards, booms and gaffs, etc.

Page 380. *En papillon*—on his breast, with strength. *A spit of land*—a long piece of narrow land projecing into the sea. *Spasmodically*—convulsively. *Splashing*—moving *Brig*—"two masted square-rigged vessel, but with additonal lower fore-and-aft sail on gaff and boom to mainmast"

*Roadstead* — "place near a shore where vessels may anchor" (Chambers).

**Page 381.** *Drooped* -- hung down. *Riband*—ribbon; narrow strip.

**Page 382.** *Enlargement ..... ......absence*—freedom or emancipation due to the absence of her husband. *She belonged.........on contingencies*—Being the wife of Troy, Bathsheba was indubitably his possession. It being so, there was no room for conjectures. Everything was bound to happen with the fact of her marriage with Troy as its centre. *Her probable ...... .....wretch*—her possible lot as an extremely unhappy woman. *Her original ........ceased for her*—**See Expl. 221.** *Tenure*—Kind of right or titles by which (especially real) property is held. *Score*—ground.

**Page 383.** *Marshalling*—conducting ; managing. *Purposes*—intended objects. *She was ......... for the end*—**See Expl. 222.** *Burgher*—citizens. *Those healthy ........aldermanship*—The burghers or citizens of the borough envied the healthy and wealthy businessmen of Casterbridge Market, who came from the rural area ; and pitied them because the latter had no chance (being village people) of ever being elected alderman, a priviledge which the former (as citizens of borough) enjoyed.

**Page 384.** *Ruffled Plumes*—feather, the smoothness of which had been disturbed.

**Page 385.** *Phaeton*—four wheeled open carriage of light construction, usually drawn by a pair of hrses and with two seats facing forward.

**Page 386.** *Muscular powers*—physical strength.

**Page 387.** *Preverse*—against the weight of evidence. *Into another world*—*i e.,* heaven. *Fuze*—tube, filled with combustible matter for firing mines. (Here) occasion. *This great expulsion*—*i.e.,* this vehement expression of anger, *viz.,* death by suicide. *Snatching back*—suddenly moving away.

**Page 388** *Drew on apeace*—approached rapidly. *Turf*—surface of land matted with roots of grass. *Glades*—

open spaces in the wood. *Mosses*—flowerless plants with branching stems and narrow leaves. *Bathsheba's having ......... .........hers still* – **See Expl. 223.** *Raked in*—collected. *She looked............used to be*—**See Expl. 224.** *Apathy*—indifference.

**Page 389.** *Malignant star*—ill luck. *Gabriel's .....fast...* Gabriel's misfortunes were rapidly disappearing. *Apparently .........reasons*—actuated, it appeared, by his faith in Oak as an honest man and not by the mere calculation of profit and loss. *Go-between*—intermediary. *Cob*—horse with short legs. *Surveillance*—superintendence.

**Page 390.** *Feathering his nest*—accumulating wealth for himself. *Coming........... dand* - becoming quite like the dandy, *i.e.*, becoming prosperous. *Hob* - hob-nail, a nail with a thick end used in horse shoes. *A-Sundays*—on sundays. *Strut*—Walk jauntily and proudly, *Bantam cocks*—"small kind of domestic fowl and very pugnacious. From Bantam in Javawhence they were perhaps brought, though perhaps originally Japanese". *When I see ... ... – ... ...cocks* —When I see people suddenly grown prosperous, walking in a proud manner, I think of Bantam cocks moving in a similar manner before they are killed for dinner. *Dormant*—inactive. '*Near man*—miserly person. *Like a grain of mustard-seed*—growing in bulk from very small beginning. The idea is taken from Mathew, xiii. 31.

**Page 391.** *Schooling*—lesson in discipline. *Substratum*—foundation. *Her exuberance .. ... ... .. the process*—**See Expl. 225.** *Her old aunt at Norcimbe*—*i.e.* Mrs. Hurst.

**Page 392.** *Simpered*—"smiled affectedly. *Bide*—live *Strategic*—skilful.

**Page 393.** *Undrhand*—clan-destinely ; secretly. *Finesse* —' delicate manipulation : cunning strategy" *Battering-ram*—mathinery for breaking down walls. *Jacob had ... ... ... ... her at once*—**See Expl. 226**

**Page 394.** *He would annihilate ... ... ... .. consumation* —**See Expl. 227.**

**Page 395** *Ninji Novgorod*—"formerly, especially before the building of the Trans-Siberian railway, a gigantic fair

sprang up for several months every year at Ninji Novgorod. It was filled with many commodities from Europe and Asia and very widely patronised" (Aldred). It is a town in Russia, situated at the confluence of the Volga and the Oka. *Greenhill*—Hardy gives this name to Woodbury Hill. Sherren writes in The Wessex of Romance; 'Pictured by Thomas Hardy under the name of Greenhill in Far from the Madding Crowd, Woodbury Hill fair has deteriorated sadly, though it is still a market for sheep'. The Woodbury Hill fair lasted six days in September. *Whole statuate number*—entire number of days (six days) on which the fair was held. *Sojourn*—temporary stay. *Their charges*—*i e.*, the sheep. *Kit*—knapsack containing provisions.

**Page 396**. *The staff of his pilgrimage*—the sacred stick used by the pilgrims in the Middle Ages. *Lambing*—birth of a lamb *Contingencies*—happenings; events. *Imposing*—spectacular. *Slanted*—shone obliquely. *Nebulous*—formless. *Devotees*—worshippers.

**Page 397** *South Downs*—"sheep of a breed or-igniating on South Downs, *i e.*, of Hamp-shire and Sussex, esteemed for their flesh". *Vermiculated*—"ornamented with wavy lines". *Lopping*—hanging *In geometrically perfect spirals*—winding continually and advancing as if along cylinder, like thread of screw. *Nestling*—lying half-hidden or embedded. *Perfect leopards ... ...coats*—looking like leopards on account of their beautifully coloured skins. *Flaxen*—pale yellowish-brown. *Leicesters*—breed of sheep having the longest variety of wool. *Pied*—spotted; variously coloured. *Penned*—confined in small nclosures. *Alleys*—narrow paths, *Hippodrome*—equestrian circus. *Turpin's Ride ..... York*—"Turpin (Dick), a noted highman, executed at York (1739). Airnsworth has introduced into Rookwood Turpin's famons ride to York on his steed Black Bess. It is said that Maggin really wrote this powerful description (1834)" (Brewer). *Black Bess*—"the famous mare of Dick Turpin, which carried him from London to York" (Brewer)

**Page 398** *Ruffen*—ruffian. *Jammed as in a vice*—squeezed in the crowd as if he were caught in the grip of a

vice. *Vice*—"instrument with two jaws between which they may be gripped usually by operation of screw so as to leave the hands free for working upon it". *Ecstasied*--excessively joyful. *Lurch*—sudden lean on one side. *Feymels*—females. *Onreasonable*—unreasonable. *Upon my carcase* —upon my carcass (dead body) ; an oath. *Cheese-wring*— cheese-press, a machine in which curds for cheese are pressed. *Eat the show for me*—see the show to their heart's content instead of I myself seeing it. *Be a sinful...... Womankind*—are immoral women.

**Page 399.** *Jumping-jack*—"toy-figure whose limbs can be moved by pulling a string" (Chambers). *Reeking hot*—exceedingly hot. *In spangles* — wearing glittering things. *Brazen rings*—rings made of brass. *Bulged*—swollen. *Jack-noots*—"large boots coming above knee, worn by fishermen, etc." *Fencing*—skilled swords-manship. *Pugilism*—boxing. *Animal form of refinement*— sort of physical refinement. *Warded off*—avoided. *And however......... short*— a strange condition could be put up with so long as there was money to prevent starvation, but no longer, *i.e.*, it became positively intolerable when there was no money in the pocket.

**Page 400.** *Abstracted* — withdrew from his thought. *What Troy.........healthy kind*—**See Expl. 228.** *Beholden*—under obligation. *Spectre*—haunting presentiment. *Harrowing*—tormenting; *Commingled*—blended together. *Fell in with*—met. *Troupe*—company. *Dragoon-guardsman*— member of the cavalry regiment.

**Page 401.** *Equestrian* — performer on horseback. *Roughrider*—"horse-breaker, man who can ride unbroken horses". *Is rather given to strange stories*—has a bad habit of exaggerating things and telling impossible stories.

**Page 402.** *Prancing*—(of horse) rising by springing from hind legs. *Inalienable*—inseparable.

**Page. 403.** *Nape* — back upper part of the neck. *Profile* — (here) figure. *Semi-opacities* — half obscurity. *Rembrandt* — ( 1608 — 1669 ) a celebrated Durch painter, whose paintings are remarkable for the distribution

of light and shade, and for the brilliancy of their colouring. *Rembrandt effect*—the contrast of the clear but limited light and deep shadows that characterises the pictures of Rembrandt vapour. *Reconnoitre*—examination. *Prefigurings*—guesses made before. *Beyond a politic ... ... ... in this way*—**See Expl. 229.**

**Page 404**. *At his wit's end*—puzzled. *Appeared .....his waist i. e.*, he was dressed in the upper garments of Tom King whom he was to personify, and still wore his own trousers. *Blackguard*—scundrelly. *Nab*—seize. *Nab me ... — ... ...... satan*—seize me scurrilously like the devil. *If I open my mouth*—because he will know my voice. *Wink—glance. Indomitable*—Infallible.

**Page 405**. *Plaudits*—applauses. *Tassel-led* — adorned with tassels or hanging ornaments of silk. *Cumbersomely*—in an unwieldly manner. *And Poorgrass .. ... .. let through*—Poorgrass exhibitied his appreciation of the contrast between the hero and his pursuers by a smile ; the hero jumped over the gate which his enemies had to go through in the regular way. *Shutter* — wooden panel. *Warren's—i.e*, warren's inn. *Make up* — disguise. *Qualms* — scruples. *Metamorphosis*—change. *Lining ....... wire*—painting lines on his face by means of a wire.

**Page. 406**. *Contiguous* — adjacent. *Scrutineer*—keen observer. *Booth* — covered stall. *Host Trencher* — Trencher means "wooden platter now chiefly used for cutting bread on table". Host means an ' inn-keeper." Hence Host Trencher is a humorous name for the inn-keeper. *Jauntily* — cheerfully.

**Page 407**. *Penetralia*—"the innermost parts or recesses of a building ; especially for a temple, the sanctuary or innermost shrine." *Cozy* — comfortable. *Urn* — kettle. *Flirt*—play at courtship. *Wafer* — a kind of biscuit chiefly used with ice ; a kind of bread used in Eucharist.

**Page 408** *Shell-like*—like a conch-shell. *Sinuosities*—curves, or bends. *Scheme of respectability*—project of not being discovered as Sergeant Troy and thus held up to ridicule by the whole parish.

**Page 409.** *Espial* — secret observation. *Derision*—ridicule. *Imprecations*—curses.

**Page 410.** *Impulsively*—by a sudden tendency to act without reflection. *Play the card* — make good use of the opportunity. *Coral chippings*—small pieces of coral. *Chagrin*—mortification.

**Page 411.** *Fiddler*—player on fiddle.

**Page 412** *Outrider*—"mounted attendant riding before, behind, or with carriage". *Disposed of*—sold. *Good-angel*—attendant angel. An angel, either good or bad, is supposed to accompany every man through his voyage of life. *Escort*—person accompanying another on a journey as guide or protector, or for courtesy's sake.

**Page 413.** *Wending* — winding ; zig-zag. *Oblivious obscurity*—utter invisibility. *Stragglers*—travellers, who had strayed from the main body. *Traversed*—walked across. *Kingsbere*—evidently, Bere Regis. *Staunch*—loyal. *Her folly —viz.*, in having sent him the valentine. *Jacab's seven year's service*—the service that Jacob rendered to Laban for fourteen (not seven) years for marrying Rachel, Laban's daughter. **See Note on page 393 of the text.**

**Page 414.** *Point-blank*—direct. *Straw of escape*—feeble resort to avoiding the topic. *Every dog ... ... was mine*—every man has the chance of indulging in his dearest desire. Boldwood had his chance when he carried Bathsheba in his arms to the inn.

**Page 416.** *You owe me amends*—it is incumbent on you to make me reparation. *Repugnance* - dislike.

**Page 417.** *Bathsheba was ... ... ... ...perplexity increased* **See Expl. 230**

**Page 418.** *Toils*—net ; snare. *I believe this ... ... ... ... is terrible*—**See Expl. 231.** *A total blank*—absolutely empty. *Watched woman*—woman under observation. *Circumspection*—vigilance. *Credit*—reputation. *Discreet*—wise.

**Page 419.** *Preposterous*—strangely absurd. *Well, your*

*want ... ... ... ... and true*—**See Expl. 232.** *When a rake....... by doing it*—**See Expl 233**.

**Page 420.** *Whe'r* — whether. *Broad-minded*—liberal. *Special* — technical. *Hitch*—defect. *Centremost*—innermost. *Pang*—bitterly sorrowful feeling.

**Page 421.** *Insect sting—i.e.,* sore wound. *Speak sentiment*—make emotional utterance.

**Page 422.** *Converging courses*—onward movement of events tending to meet in a point. *Crogquet-playing*—"game, played on lawn, in which wooden balls are driven with mallets through hoops". *Crogquet-playing .. . ... aisle* — an absurd thing, a game being inconsistent with the dignity of the church. *Mistletoe*—"parastitic plant growing on apple and other trees". *Holly*—evergreen shrub having leathery shining and spinous leaves and scarlet or yellow berries. *Ivy*—climbing ever-green shrub with dark-green shining leaves, Mistletoe holly and ivy are much used for Christmas decoration. *From six ... ... ... ... Anednego*—**See Expl. 234.**

**Page 423.** *Black-brand*—sustaining log. *In spite of ... ..... not good*—**See Expl. 235.** *Indiscriminate*—promiscuous ; making no distinctions.

**Page 424.** *Fastidious* – over-critical ; not easy to satisfy. *Bored*—vexed. *Niceties*—punctiliousness. *Crease*—mark made by folding or doubling.

**Page 425.** *Bright* – cheerful. *Looming*—appearing prominently. *Full o' holes ... ... .. with them*—full of defects and ambiguous meaning as a sieve is full of holes.

**Page 426.** *Unbelieving* — (here) pessimistic. *Repair*—make amends for. *Woman to her word*—woman true to keep a promise.

**Page 427.** *Wadn'*—was not. *Ayless*—always. *Lammocken*—"ungainly, clumsy ; slouching, loose-limbed. *Gwine*—going. *She've*—she has. *O't*—of it.

**Page 428.** *Offish*—aloof. *Hampered*—hindred. *Bothering*—troublesome. *Scram*—"benumbed, withered stiff".

*Yond*—beyond ; far away. *Wring-down*—"a single process of the screw from the top to the Bottom of the cider—press after it has been charged with apples" (Aldred). *Plimed*—"swelled out, increased in bulk, rose". *Fellers*—fellows. *Ware*—beware. *Pommy*—"for pomace, the pulp of apples pressed into a solid mass after the juice has been squeezed out to make cider" (Aldred). *Gube*—*i.e.*, Gabriel. *Strawmote*—"a single straw, a stalk of straw". *Nateral*—natural. *Scrofi*—"the refuse of wood, truf, etc., fragments of chips, rubbish for burning. *Of his compass*—of his calibre ; like him.

**Page 429.** *Notch*—mark. *A finer tissue*--made of more delicate ingredients. *Juno-wife of mine*—my wife who is as majestic as Juno, the Greek goddess who was represented as the queen of heaven. Juno was wife of Jupiter. *Sack-cloth*—poor cloth used by people in a state of distress or mourning. *Buoyant*—cheerful.

**Page 430.** *Rum things*—queer creatures. *Be*—*are*.

**Page 431.** *The presumed thread ... ... ... history*—latter events of the ring being worn by Bathsheba on her fingure, as he saw it in his mind's eye. *Factotum*—working agent.

**Page 432** *Noachian*—"of, or relaing to, the patriarch Noah or his time, transf, very ancient or old-fashioned". *Girdling*—surrounding. *Queer corner*—strange place or condition. *If I was ... you be*—if I were in your position, I would remain disguised as a single man all along without exposing myself to the chance of detection and thus being eventually encumbered with a wife *Outspoke*—*i e*, ouydpokrn ; gtsnk. *Long-headed feller*—far-sighted fellow. *From hand to mouth*—with great difficulty.

**Page 433.** *What the deuce*—what the devil. A strong form of imprecation. *Humbugging*—nonsensical.

*Stir up the business*—bring about an agitation. *Racket*—disturbance ; uproar. *Alonzo the Brave*—a balled by M.G. Lewis (1775-1818). The ballad describes that during the absence of Alonzo in the wars, Imogine, his betrothed, was wedded another ; Alonzo's ghost sat beside the bride at the wedding feast. upbraided her for her inconstancy and took her way to the grave. *Just then*—when I was referring to Alonzo's

ghost. *As a saving sentence*—as an explanatory clause, containing stipulation of exemption from his displeasure. *A body's outside*—the external look of a person.

**Page 435.** *Concurritur*—the converging courses meeting in a point. *Horae momento*—the momentous hours *Golden rod of light*—bright flood of light. *Glowworm shine* — pale light. *He'll drag.............dogs*—He will draw her down to utter ruin

**Page 436.** *Hold with'ee*—agree with you. *Hae*—have. *Ath'art*—across. *A'b'lieve* — I believe. *We'd* — we had. *Flurry*—agitate. *Forestall*—anticipate. *Mid*—might.

**Page 437.** *Yer*—your. *Compressed*—suppressed. *Fancy*—caprice.

**Page 438.** *En*—him. *Was-in-i. e.* was in hell. *Hist*—interjection used to call attention, enjoin silence; hush. *Interlocutors*—talkers in the dialogue. *Spree*—merry frolic. *Ho*—"to long for, desire greately". *Hanker*—"desire covet". *Thik*—this. *In the' a do*—in the way he does.

**Page 439** *Big with*—pregnant with; full of. *Out of earshot*—out of hearing. *On a wrong tack*—taking a mistaken course. *Ticklish business* — critical affair. *Still strand* — peaceful shore.

**Page 440.** *To hang fire*—(lit in the case of fire-arm) be slow in going off. (Here) to keep waiting. *Slim* — thin. *Stateliness*—gravity and grandeur. *Allotted hour* — fixed time.

**Page 441.** *Restive*—impatient. *Passionless*—cold.

**Page 442.** *Husky* — hoarse. *Trimmings* — ornamental parts.

**Page 443.** *Crowded to—filled.* *Pledge*—token of good will. *Composed*—pacified.

**Page 444.** *Cloaked*—covered *Smart rapping*—loud knocking. *Tell them to send*—Bathsheba thought that one of her servants had come to escort her home.

**Page 445.** *Drain a ......... us*—drink a glass of wine on the occasion of Christmas. *Even then ......—...recognised him now*—See Expl. 236.

**Page 446.** *Pale*—boundary. *She was in ...... .... from without*—See Expt. 237. *Gnashing despair*—terrible hopelessness. *Cocked*—raised the lever of the gun in readiness to fire it.

**Page 447.** *Well, it makes ..... to die*—See Expl 238.

**Page. 448.** *High road*—broad path *Even*—balanced. *Dead level*—even level ground. *Moor*—marshy land. *An iron ... ... doors*—two doors thickly set with large headed iron nails. *Walked .. .. ... ... more*—did not come out again as a free man. *Catastrophe*—terrible and sad event ; calamity.

**Page 449.** *Huddled*—jumped together. *Conculsion*—violent disturbance. *Coma*—stupor ; lethargy. *Deeds so... ..... not practise*—philosophic ideas are difficult of realisation, and instances of their being realised are very rare. In this instance Bathsheba astonished those around her by translating her social pholosphy into her conduct. *She was of .........spacious room*—See Expl. 239. *Automatically*—mechanically. *Her statement ......proper focus*—See Exp. 240. *Errand*—business.

**Page 450.** *Weighed*—considered deeply. *Superimosed*—imposed from above. *Square-figured pedestrian*—round-shaped wayfarer. This was Boldwood going to surrender to the jail-authorities. *She's had . .........away*—she has caused him to be carried away. *A was*—he was.

**Page 451.** *Inquest*—legal or judicial enquiry to ascertain matter of fact relating to sudden or violent death. *Bide*—stay. *Crowners*—coroners. A coroners is an officer of county, district, or municipality, holding inquest on bodies of persons supposed to have died by violence or accidents. *Her looks... Melpomene*—See Exp. 241.

**Page 452.** *Landing*—platform between two flights of stairs. *The nerve of a stoic*—passionless heart of a stoic philospher, —— the stoic philospher being noted for their insensibility to pain. *Then, as if at...... ... . continue it*—See Expl. 242.

**Page 453.** *Concourse*— gathering. *Javelin-men*—men carrying short light spears. *Trumpeters*—men carrying trumpets and serving as heralds. *High sheriff*—chief officer of crown in county or shire, charged with the keeping of the pease, administering justice under direction of the courts, executing writs by deputy, presiding over elections, etc. *Flourish—i.e.*, sound of trumpets.

**Page 454** *Zeed*—saw. *Bide away*—stay away. *A show*—an object of curiosity. *Weigh him in the balances*—Poorgrass, as is his wont, shows off his Biblical knowledge. *Cf.* Daniel, v. 27. *Reflectious* — reflective ; thoughtful. *Unequivocal symptoms*—unmistakable signs.

**Page 455**. *Muffs* — "woman's fur or other covering (usually cylindrical) into which both hands are thrust from opposite sides to keep them warm"· *Sable*—' the skin or fur of a small brown-furred aretic and sub-arctic camivorous quadrupallied to martens" *Ermine*—"the fur of an animal of weasel tribe whose fur is brown in summer and white (except black tail-tip) in winter.

**Page 456**. *Over the counter*— among the shop-keepers. The shop-keepers. *The shops thought ..........the Decalogue*—See Expl. 243. *The prompters ........outcome of madness*—the persons who signed the petition to the Home Secretary thought that the new facts pointing to the madness of Boldwood might go in his favour. They might estabilsh that his crime was not culpable homicide but unintentional murder, an act issuing out of his madness. *Listing a post.............parapet—i e.*, erecting the gallows for Boldwood's execution.

**Page 457.** *Romping*—gay and playful.

**Page 458**. *First dead ...........he yode*—See Scott's Marmion, Canto (iii), stanza xxxi, lines 6—8. Fitz Eustace waiting heard Marmion riding back at fierce speed. *Dead*—dull-sounding ; muffled. *Clattering*— making a loud noise. *In other pace*—at a different pace. *Yode*—went (archaic past tense of 'to go'). *God's above ... .....yet*—virtue has triumphed over vice ; right has triumphed over wrong.

**Page 459.** *Revived*— regained strength. *Prostration*—extreme physical weakness. *Sombre*—gloomy. *Preternatural*—unnatural.

**Page 460.** *Attenuated*— thin ; diminished in volume. *Lead. Kindly, Light*—well-known hymn of cardinal Newman. It is addressed to God praying that His divine light may enlighten sinners and lead them on to salvation. *Something big.........eyes*—her voice was choked and her eyes were filled with tears.

**Page 461.** *She would...... .. –such expression*—**See Expl. 244.** *All the impassioned......emotion then*—*i.e.*, on listening to the hymn sung in the church the romantic experiences of Bathsheba became imbued with a more romantic colour, and her unromantic experiences too assumed the garb of romance. *Yet grief ...... former times*—**See Expl. 245.** *Disconcerted*—perplexed. *Garish*—obtrusively bright. *I loved .... past years*—these lines were also in the hymn sung in the church. The sinner says that he has been foolish enough to love pride and pomp, that he has not been afraid of his conduct, and that he has been self-willed ; and he prays to God to overlook his past sins. *Bass singers*—singers singing in a deep-sounding note suited to the lowest part in harmonized music. *Which I have loved, etc.*—two concluding lines of the hymn are :

> *And with the return those angel faces smile*
> *Which I have loved long since, and lost a while.*

**Page 462.** *And to me...........Mr. Oak*—**See Expl. 246.** *Name*—mention.

**Page 463.** *Gieing up*—giving up. *Through bright ........ times*—in weal and woe. *And it is because ..............to go*—Oak mean: to say that Bethsheba would cling to him tenaciously as she felt more lonely, and that was the reason why he was anxious to get away. *Bathsheba went.........of her life*—**See Expl. 247.**

**Page 464.** *Abjured*—renounced. *Ring leader*—principa. leader. *Recusants*—persons refusing submission to authority, (Here) rebels ; deserters Lady-day-Feast of Anunciation 25th March.

**Page 465.** *Inalienable*— untransferable. *Crescent*— increasing. *Awkwardness*—embarrassment.

**Page 466.** *All a-sheenen ............handlen*—See Woak Hill, by William Barnes, Stanza 11.

William Barnes (1801—1886) was a Dorest poet and philologist. He wrote his poems in the Wessex dialect, a selection of which was edited by Thomas Hardy.

**Page 467**. *Mentor*—wise counsellor. The Greek Mentor was the tutor of Telemachus. *The top and tail o't*—the head and front of it ; the long and short of it. *Sniffing about*—remaining in this place, hanging on like a dog. *Absurd*—ridiculous ; silly.

**Page 468**. *Taking*—charming. *Heat and fret*—trouble and worry. *Skittish*—capricious. *Theirs was............prosaic reality*—**See Expl. 248.**

**Page 469** *This good-fellowship ... ...pleasures merely* **See Expl. 249.** *Where, however ............as steam*—**See Expl. 250**.

**Page 470.** *Foggy* — damp and misty. *License*—permission from Government, etc., to marry. *Surrogate*—deputy, especially of bishop or his chancellor. *Clerk*—small officer of parish. *Psalms*—devotional songs. *Whither... ......him*—which none of the assemblage could understand. *Make so bold*—venture so much.

**Page 471.** *Trve as steel*—staunchly faithful. *Consarn*—concern ; business. *Hush*—secrecy. *Afeared*—afraid. *Horn*—proclaim abroad as by blast of a trumpet. *Tackle*—manage. *Blind*—make believe.

**Page 472.** *Church-hatch* — trap-door of the church. *Het or wet* — i.e., hot or cold and rainy. *Blow or snow*—whether the day be stormy or snowy. *The fact... ... ... ... O'years*—Coggan let Mrs. Tall understand that Laban Tall was to be a witness to Bathsheba's signature on a document relating to a relating to a legal partnership between Bathsheba and another farmer which was to last for a number of years. *The vicar's*—the house of a vicar or pries of the parish.

**Page 473.** *After what's been said* — seeing that people have been gossiping about yourself and Oak. *Bumpity bump—i.e.*, throb with gladness.

**Page 474.** *Rejuvenated* — having the vigour renewed. *As through ... ... again* —See Keats's The Eve of St. Agnes, stanza xxvii. *Incarnadined*—reddened. *Plethora*—plenty.

**Page 475.** *Bang* – explosively. *Serpent*—"an absolute bass wind instrument of deep tone about eight feet long, made of wood covered with leather had formed with three V-shaped turns". *Tenor viol* — viola playing part between bass ond alto. *Double-bass* – "deepest-toned instrument of violin kind". *The victories* of *Marlborough* – the victories won by the Duke of Marlborough over the French during 1702 to 1709. Marlborough was of the greatest of English generals who gained a series of most brilliant victories, especially at Bienheim, Ramilies, Malplaquet, and Oudenarde in the War of Spanish Succession, during the reign of Queen Anne. *A drop of soma't* a little of somewhat, *i.e.* some kind of wine. *Naterel*—natural. *Heerd*—heard. *Nater*—nature. *Chillier*– more coldly.

**Page 476.** *Yes ; I suppose............thanks accordingly*—

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